

THE AMERICAN MAGAZINE OF ART

VOLUME XVIII

APRIL, 1927

NUMBER 4

THE ISABELLA STEWART GARDNER MUSEUM, FENWAY COURT

BY MARTHA A. S. SHANNON

"**Y**ET DO I feel a languishment for skies Italian." These words of Keats might well express the mood of many a visitor from the moment of entrance into the cloister of Fenway Court, built in conventional fashion round a patio, and radiant with blooming flowers, where the gentle trickle of a fountain in itself brings a sense of leisure rare in these days.

The court, though roofed by a skylight, seems in the open air. Its serene beauty is inexpressible. All through it and about it are objects of unusual charm and of the most varied character. The center of the court is occupied by a mosaic pavement trodden for centuries by Roman feet, but so perfectly preserved that it gives the impression of having been made expressly for its present place. At the end of the court, opposite the entrance, is a Venetian fountain, the wide and shallow marble basin filled with clear water. On the wall above, a classic sculpture gleams white against a luxuriant mass of ivy. Here and there, amid the shrubbery of the court, are marble statues. In the cloisters, which are paved with ancient-looking flaggings and arcaded with columns of precious Italian marble, are many sculptures bearing the incomparable hue of age, and other works of art, all genuine, all ancient. Many stones of Venice are incorporated in the building itself. From the Venetian windows which look upon the court

hang the eight beautiful balconies from the famous palace on the Grand Canal, the Ca d'Oro, which takes its name from a profusion of gold ornament. At every step we come upon some fascinating piece of artistic workmanship, a bit of iron grillwork from Spain, a Gothic stone altar, a fragment of Arab sculpture, delicate as lacework, from the Mosque of Bokhara; finest of all, perhaps, is the superb Roman sarcophagus with rhythmic groupings in high relief, representing "The Triumph of Bacchus."

Nothing of painting or sculpture short of perfection has been allowed to find a place in Fenway Court, yet there is no air of constraint in the whole arrangement. If you are dealing with masterpieces, you need not worry about chronological exactness. It is only the mediocre of different periods, which, in colloquial phrase, should be "parked" widely asunder.

At one end of the cloister a thirteenth-century work is built into the wall, while, at the other end, John Singer Sargent's "Spanish Dancer" flashes upon the view with a sense of actual breathing, palpitating life.

The splendid collection which the Gardner Museum contains reveals a remarkable catholicity of taste. Every great school of painting and sculpture, with the lesser arts, is represented here. But it is much more than a museum. It is the very embodiment of a great personality whose genius, as by a



FENWAY COURT, ISABELLA STEWART GARDNER MUSEUM

magic spell, called all this beauty into existence in Fenway Court where the splendor of the Renaissance still survives, as if the place itself were centuries old and the "grand dukes" had only just moved out.

What the public enjoyed most when the Gardner Museum was first opened for several weeks, in the winter of 1903, and has continued to enjoy now that it is more accessible, was its pervading charm and beauty and the unusual and artistic way in which works of art are displayed in their relation to each other. Intimate acquaintance with its treasures reveals a marvelous amalgamation of many styles and epochs into one grand, harmonious whole; the creation, from the art of diverse periods, of one coordinate and very personal expression. Unlike the majority of museums of art where one is often wearied or bored by the dreariness of the setting of objects, here the visitor is stimulated and refreshed. Every room has an inviting

aspect and makes one feel it would be a pleasure to linger indefinitely.

An art gallery should be a place where people go as to a concert, not merely to acquire culture, or from a sense of duty, but for enjoyment. It is noticeable that the crowds that saunter through Fenway Court on a Sunday afternoon, when admission is free, show not a little of that genuine delight which the French people take in the Louvre. There is no good reason why the appreciation of great art should be the privilege of the few, for the majority of those who have produced it have come from the masses.

That the intelligent American really wants to get a grip on that mysterious something, so difficult to put into words, the appeal of a work of art to a responsive soul, is undoubtedly proved by the number of people who attend lectures on art. Too often, however, the lecturer does not approach the subject of art from the right angle, the aesthetic



THE COURT, ISABELLA STEWART GARDNER MUSEUM

and emotional, but chiefly from the intellectual standpoint. We need to gain a sense and appreciation of the loveliness of beauty more than to consider mere technical excellence. For many of us, a picture is something to be isolated in a frame and hung up and considered with great seriousness. If we are cultured, we ask whether it is well painted. If we are not, we ask whether it conforms to our notion of what is represented in it. We seldom or never ask whether it gives us instinctive pleasure, like music, or a scene of great natural beauty. There is a joy in contemplation of works of art which is no less a joy than the power of creation. The Gardner Museum affords rare opportunities for those who desire to enter into this supreme experience of understanding and responsiveness.

We hear much about the need of education in art, but not enough of the enjoyment of art, that mood which makes one sit spell-

bound before some great painting. This precious experience, Mrs. Gardner possessed to a rare degree. Her love of art was profound and personal and expressed itself in a very unusual way, for it was neither as an artist nor as an amateur, not even as a collector, that she dealt with the fine arts. She did not patronize them; she merely enjoyed them. They were, so to speak, her meat and drink.

Fenway Court, with all its treasures of art, and an income of \$1,200,000 to maintain it, was left by Mrs. Gardner to seven trustees, to hold in trust as a "museum for the education and enjoyment of the public forever." It seems to have been the genuine purpose of this splendid gift to Boston that Fenway Court might become a great university of art, to which all should come not to study merely with professors, no matter how competent, but to learn to discover for themselves, through intimate and familiar

acquaintance with great masterpieces of unrivalled power and beauty, something of that lifelong joy which she herself had experienced as a lover of art.

Like all great enterprises, the Gardner Museum was not built in a day. It required a lifetime filled with unusually rich and varied experiences and a dominant and highly gifted personality, with the genius to plan, and an indomitable will and courage in surmounting difficulties.

Fenway Court, which has been called Mrs. Gardner's masterpiece, was not the result of a sudden desire for collecting which has become an American obsession, but the consummation of a long-sustained, slowly developed plan persistently followed out, with so much joy in the work that it must always give joy to others. The seal which Mrs. Gardner designed for the museum bears a phoenix, the emblem of immortality, and the motto, "*C'est mon plaisir*" (It is my pleasure), the keynote of the undertaking.

Though so closely identified with Boston during her long life of over eighty years, she was not born under the shadow of the dome of the State House but in what was really old New York, at No. 20 University Place, in 1840. Her father, David Stewart, was a man of large business interests, and her mother was Adelia Smith, of Smithtown, Long Island. She attended school in New York until she was fourteen, when her parents took her to Europe for travel and the "finishing-off" process then accorded the daughters of well-to-do Americans.

In Paris, the Stewarts met Mr. and Mrs. Gardner of Boston, whose daughter was also enjoying the advantages of the gay French capital. The girls became warm friends, and some years later Isabella Stewart visited Julia Gardner in her Boston home, where young John Lowell Gardner met her and fell in love with her. They were married in Grace Church, New York, on April 10, 1860. With her strong character, vivacity, and brilliant conversational powers, she became, as she was bound to do, a dominant figure in Boston society. Henry James said of her that she had a "preposterously pleasant career, because she had everything, did everything, and enjoyed everything." This remarkable woman took the pleasures of life whole-heartedly and gaily, which was not always the case with staid Bostonians.

In her earlier married life, Mrs. Gardner instinctively surrounded herself, in her large Beacon Street house, with such objects as pleased her fine taste. Frequent trips abroad developed her knowledge of what the galleries and palaces of the Old World contained and awakened a conscious desire to acquire really valuable treasures of art. The amassing of beautiful things went on, until by 1898 it became evident that her collection of works of art bade fair to become famous. She already had acquired Titian's "Rape of Europa," "Portrait of Philip IV" by Velasquez, "Portrait of Inghirami" by Raphael, "Head of Christ" by Giorgione, "Portrait of the Earl of Arundel" by Rubens, "Portrait of a Burgomaster and His Wife" by Rembrandt, and the "Bust of Bindo Altoviti" by Benvenuto Cellini. All these were secured through Berenson, who became Mrs. Gardner's trusted adviser from the outset. She had befriended him when a student at Harvard and made it possible for him to continue his art studies abroad, and his remarkable talents as an art critic were placed unreservedly at her disposal.

The collector in these days must be, at the same time, an impassioned votary of art and a big business man with large sums at his command. Mrs. Gardner fulfilled both conditions. She was able and willing to pay the price, and the wisdom and courage she displayed in her pursuit of the treasures she coveted were born of a gift for recognizing beauty and an equally remarkable knowledge of the world.

While the story of the bringing together of the masterpieces of the Gardner Museum would be full of the most fascinating details could they all be known, the tale of the rising walls of Fenway Court, the palace to enshrine them, is no less unique and sensational. Built in what is now one of the beauty spots of Boston, when the foundations were laid in June, 1899, the whole region was dreary and unpromising. A high wall of brick shut in the space where building operations were in progress, and wild conjectures arose as to what was being built with so much secrecy in a spot which was almost a quagmire. The newspapers, with their usual inventive genius, announced that a genuine Italian palace, after the style of the Pitti, in Florence, was to be shipped complete to Boston and set up in the Fenway by Mrs. Gardner



MADONNA AUX EPIS

BOTTICELLI

ISABELLA STEWART GARDNER MUSEUM, FENWAY COURT

as a memorial to her husband, who had died the previous year.

Mrs. Gardner had actually shipped to Boston, not one Italian palace, but portions of many of these storied structures—columns, windows, balconies, carvings, stairs, fountains, and statues, and, with incomparable skill and knowledge, created on American soil a noble reproduction of that picturesque beauty which charms one in the Old World. Yet the palace and its arrangement are not imitated from anything in particular; it was entirely of Mrs. Gardner's fashioning. She had chosen her plan and her materials, and

the whole work was clearly in her mind before the corner-stone was laid; she directed every detail and, it is said, would herself climb the workman's ladder to splash the color on to the walls, which, if true to type, must show the action of sea-fret on rose-color stucco.

On December 19, 1900, a charter was issued to the corporation formed by John Chipman Gray, Henry Walton Swift, Harold Jefferson Coolidge, Willard T. Sears, William Amory Gardner, Charles L. Pierson, and Isabella Stewart Gardner. It was described as "formed for the purpose of art education,

especially by the public exhibition of works of art." The formal opening of the museum to invited guests took place on New Year's night, 1903. Fenway Court was first opened to the public, February 23, 1903. The price of admission was \$1.00, and tickets were limited to two hundred. For several weeks the house continued to be open regularly, and gradually the public and the press began to comprehend what a marvel Mrs. Gardner had created. During her lifetime the museum was opened to the public at intervals, according to her convenience. The trustees now open it three days each week, with a small admission fee, and no charge on Sunday.

The main entrance to Fenway Court is by a marble Renaissance doorway, with decorative carvings that include St. George and the Dragon, in low relief. Age-worn and mellowed to a soft tint, it was found by Mrs. Gardner in Florence in 1896, when she was collecting architectural details for the new building. The two quaint Gothic lions of stone on either side came from Venice. The entrance-way that traverses the basement story, from the doorway to the court, is low and narrow. The ancient iron-bound doors of wood are French Gothic of the fourteenth century. Guarding the doorway are two German Gothic statues, painted and gilded, St. George on the right, as the defender against evil, and St. Florian on the left, as the protector against fire. Handsomely carved old wooden seats of the Italian Renaissance stand against the wall.

Entering the cloisters, the beautiful great court stands revealed, a veritable scene of enchantment, with its marble columns, capitals, reliefs, and balconies, set in a glory of green shrubbery and the brilliant coloring of many-hued flowers. The Spanish cloister near the public entrance commands instant attention. A Madonna by Zurbaran forms the altar-piece of the little chapel, which the words "In Memoriam," and a similar inscription in Spanish, dedicate to memories of the past. The walls of the cloister are decorated with old Spanish tiling found in an ancient church in Mexico, where it formed the pavement. It is said to include nearly two thousand different patterns which Mrs. Gardner herself arranged during the spring and summer of 1914. She also designed the elaborate

setting for Sargent's painting of the "Spanish Dancer," at the end of the cloister, where it is hung in an alcove surmounted by a Moorish arch, giving the effect of a little stage with footlights and thus throwing the figure of the graceful dancer into bold relief. Not the least glory of Fenway Court is the association with that great master, whose greatness is perhaps best realized in Boston. Sargent and Mrs. Gardner were close allies; from the first she realized his genius. As wonderful in its way as the picture in the Spanish cloister, which brought him his early fame, is the water color of his friend in her old age. Draped in a semi-transparent veil, Sargent achieved a presentation of this remarkable woman, as haunting and arresting as the famous shrouded figure of St. Gaudens at Rock Creek. This portrait is in the Dodge MacKnight Room, on the entrance floor.

In the West Walk of the cloisters is the stairway, copied from the one in the Museo Civico in Venice, which leads to the second floor. The walls of this corridor are painted a brilliant blue, after the rule given to Mrs. Gardner by Bardini in Florence. At the head of the stairs is the collection of rare works by the early Italian painters, in what is called the Early Italian Room. Here may be seen the five panels by the Siennese master, Simone Martini, the "Madonna and Saints," from the Museum of Orvieto, which has been called by one critic "the chief glory of Fenway Court." A beautiful "Madonna and Child," in a rich setting of gold, by Pietro Lorenzetti, another Siennese master, stands on an easel near a window. Close by is the "Death and Assumption of the Virgin," by Fra Angelico, the chief attraction to the majority of visitors to this room. Not even in Florence do we meet with a more exquisite work by this precious painter, so celebrated for the spirituality and grace of his saints and angels. Mantegna, the great Paduan master, is represented by a small but interesting example, "Madonna and Saints." Very few of his works have found their way to this country. On a little table of Italian workmanship is a delicately colored miniature, the "Persian Prince," executed by Gentile Bellini during a visit to Constantinople.

The Raphael Room is entered by a marble doorway from the Early Italian Room.



HEAD OF CHRIST

GIORGIONE

ISABELLA STEWART GARDNER MUSEUM, FENWAY COURT

Against the walls of crimson damask hang many notable paintings. The "Portrait of Inghirami," Librarian of the Vatican under Julius II, was painted by Raphael and was in his castle at Volterra. The little "Pietà," in this Room, by Raphael, was painted in 1505 and originally formed part of the predella for the San Antonia altar-piece at Perugia. Delicate, and clear in color, the subject has rarely been treated in a gentler or more reverent spirit. Fra Filippo Lippi is represented by a "Madonna and Child." To Fiorenzo di Lorenzo of Perugia is attributed the beautiful "Annunciation," formerly

in the chapel at Assisi, where St. Francis died. The painter evidently revelled in his mastery of perspective. A loggia, and corridor with marble pavement lead to an open door through which "one sees all Italy."

The "Death of Lucretia," by Botticelli, was one of the earliest paintings acquired for Mrs. Gardner by Berenson. He also purchased for her that glorious example of the decorative skill of Crivelli in this room, "St. George and the Dragon."

The Tapestry Room on this floor is spacious and imposing. Until 1914 it con-



THE RAPE OF EUROPA

TITIAN

ISABELLA STEWART GARDNER MUSEUM, FENWAY COURT

stituted the handsome music-room of Fenway Court. The fine collection of Flemish tapestries are displayed here to great advantage. It includes eleven formerly in the Barberini Collection at Rome, a set of five known as the "Abraham and Rebecca Series," and another set of five, the "Archduke and Archduchess Isabella Series." There are also some valuable paintings in this room, like the "Portrait of Innocent X," by Velasquez, which is one of the most famous pictures in the museum. It was formerly in the Brancacci Collection and was purchased in 1906. The striking work "St. Engracia," by the modern Belgian painter, Vermejo, follows closely the style of Jan van Eyck, the first great Flemish painter. It was exhibited in the Belgian section at the

Paris Exposition in 1900. Other interesting paintings are by Spanish artists.

A short corridor leads from the Tapestry Room into the Dutch Room. The painted ceiling was formerly in an old Roman palace and, with the brocaded wall-hangings, makes a unique setting for the treasures of Dutch and Flemish art brought together here. It is a complete picture gallery in itself. Holbein, Lucas van Leyden, Rubens, Van Dyck, Sustermans, Jan Vermeer, Terborch, Rembrandt, and Dürer are some of the great painters whose masterpieces glorify this room. Rembrandt's "Portrait of Himself at the Age of Twenty-two," which is here, differs from most of his other portraits on account of a subdued golden tone and delicate modelling.

A perception of the wonderfulness of the art of painting comes nowhere more strikingly than in some of the great portraits, especially the Rembrandts, which give, more than any others, the total conception of the man they portray. No detail detains you. Just as it lay in the artist's mind, a

antique glass, and beautiful objects of the goldsmith's and kindred arts of the fifteenth and sixteenth centuries introduce the visitor to the greater glories of the Titian Room.

Here Titian, Tintoretto, Correggio, and Velasquez hold sway amid rich furnishings from Venice and the Orient. Every picture



THE CONCERT

VERMEER

ISABELLA STEWART GARDNER MUSEUM, FENWAY COURT

distinct human thing, the person looks out at you from the canvas.

The splendors of Fenway Court undoubtedly culminate in the Veronese and Titian Rooms on the third floor. The Veronese Room takes its name from a brilliant ceiling decoration, which was painted originally for the Palazzo Turriano, at Udine, "Psyche Received into Olympus," which glows with the rich color in which Veronese delighted. The wall-hangings are of old Spanish leather in blue and gold, and

is a masterpiece, affording an unusual opportunity for seeing and enjoying great art. The room is lighted by large, arched windows looking upon the court. On the floor is a superb Persian carpet of the finest period and design. Sargent declared it to be "worth all the pictures ever painted" and asked Mrs. Gardner's permission to use it in his portrait of Ada Rehan. He gave up the idea, however, because he found "the carpet played the principal part, while Miss Rehan became an understudy."



EL JALEO

JOHN SINGER SARGENT

ISABELLA STEWART GARDNER MUSEUM, FENWAY COURT

The great picture, "The Rape of Europa," painted by Titian for Philip II, dominates this room. It was to have been part of the dower had the marriage of Charles I to a Spanish princess taken place. It finally did go to France as a dower and formed part of the Orleans Collection, and was afterwards purchased by Lord Darnley and hung at Cobham. Rubens made a copy of it which hangs in the Prado, at Madrid, and said, to him it was the greatest picture in the world. The price of the picture was much higher than Mrs. Gardner had yet paid for any work of art, but she was prepared to pay any price for it, for the dominant notes of both Titian and Rubens, she realized, were singularly combined in this one picture.

Any authentic picture by Titian is, in itself, a great lesson for students of the art of painting. Probably there has never been a greater manipulator of paint, in relation to color, tone, luminosity, and the production of a pictorial whole, than Titian. He is still regarded as the supreme master of the painter's technique in regard to these things, with a power to evoke beauty nothing short of magical.

In the Titian Room is the "Head of Christ," a famous painting by Giorgione, that rare master, whose authentic works may almost be counted on the fingers of one's hands. It stands on an easel near a window. The poetic head, with delicately modelled features, is posed against the striking background of a cross. The "Portrait of Philip IV" by Velasquez is one of the great pictures in this room, the head and hands being painted with unusual care. Here is also the splendid bust of Bindo Altoviti, in bronze, by Benvenuto Cellini, whose work, both as a sculptor and goldsmith, is one of the glories of Florentine art.

A marble doorway leads into the Long Gallery, where on the left wall hangs Botticelli's "Madonna Aux Epis," generally called the "Chigi Madonna" on account of the sensational fining and imprisonment of Prince Chigi for having sold the painting to Mrs. Gardner for \$65,000. It was his defiance of the laws against the exodus of great pictures from Italy which occasioned this action by the Italian Government.

The picture belongs to Botticelli's early period, but it is one of his more lovely and

solemn works. It shows the Virgin seated with the Child on her knee, and an angel by her side, a treatment of the subject common among Florentine painters; but Botticelli transfigures it by a touch of really imaginative symbolism. He represents the angel offering to the Child a dish of wheat and grapes, the symbols of the Eucharist, while the Virgin plucks out one of the twelve ears of wheat to forecast the expulsion of Judas. It is well preserved, and the Virgin's robe is pure and luminous in color.

At the farther end of the Long Gallery is the chapel, and, across a corridor, the Gothic Room which was reserved especially for Mrs. Gardner's private use. The opening of this room to the public is the one innovation in the entire building. With the same skill as displayed elsewhere, the details brought together here from many sources have been made to assume harmonious unity. The panelling of wood, heavy-beamed ceiling, old stained glass, and massive furniture suggests a baronial hall.

The famous Sargent portrait of Mrs. Gardner, in this room, is also now seen by the public after many years. It was painted in 1888, when the artist was thirty-two and Mrs. Gardner forty-eight. The portrait has none of the accessories of the dashing Sargent

of the eighties; there is restraint, and concentrated effort to do his best with a baffling subject. The portrait is said to have been done over eight times. The ninth was satisfactory. It is the woman of achievement he has portrayed, whose strong personality dominates even the proficiency of the artist. The simple gown of black velvet throws into relief the careful modelling of the perfect neck and arms. The only ornaments are the double string of large pearls encircling the waist, and a string of pearls, with ruby pendant, around the neck.

The sculpture and paintings in the Gothic Room are mainly of an early period. The little picture on wood, by Giotto, representing the "Presentation of Christ in the Temple," is beautiful in color and tenderness of treatment of the subject.

The wonder and beauty of the Gardner Museum cannot be sufficiently presented in the few pages allotted to this article. The bewildering and bewitching variety of art treasures collected here refuses to be compressed into a prosaic and literal catalogue. It was indeed a happy inspiration of one English visitor, who said of Fenway Court, "In truth, if Isabella Stewart Gardner's ghost ever walks her beloved palazzo, she may rejoice in her lifework."

FORGERIES AND THE COLLECTOR

BY L. EARLE ROWE

Director, Museum, Rhode Island School of Design

IN AN old Rhode Island town there once resided a gifted clergyman who had one failing. He very often repeated a sermon. One of his friends in the congregation remonstrated with him for this and his reply was: "William, when thou hast given heed to my words, then will I preach a new sermon." To say something more about fakes and forgeries after so much has been written and said might seem unnecessary were it not for the fact that we are dealing with a fascinating field of activity which has lost nothing, through the ages, of its inviting combat of wits, and the huge financial profits which await the forger of antiques if successful.

In the spirit of the preacher mentioned above, when the skill of the purchaser equals or excels that of the forger there will be no further need of writing upon the subject.

The collecting instinct is found in many persons, the nature and extent of the collecting varying greatly, and being largely dependent on circumstances. This is as it should be, and pursuit of the desired treasure, and above all the thrill of its acquisition is indeed a joy in these strenuous days. The making of collections large or small is no mean factor in the growth of museums. Since the individual buyer and the museums

are all interested in the best things available, there is a constant demand in the market which reduces if it does not exhaust the supply. The sources are limited, only rarely are important collections dispersed, and consequently there is an ever-widening opportunity for the forger and his wares. One satisfaction remains—that we are perhaps not more deceived than were our ancestors. Then, as now, the collector would reject with scorn any aspersions on his treasures and find consolation in unconsciously repeating the words of Pliny's letter in which he expressed his delight in his latest purchase of a Corinthian bronze, "no matter whether modern or antique." For these and the man who follows the fad of the moment in art, the forger plies his trade.

It is almost hopeless to find a corner of the earth where the forger is not busy. The Egyptian trade in antiques of questionable provenance is well known. Even as far away as Sian Fu in western China the faker can be traced, while in our large cities he is found in great numbers. For instance, Amsterdam fakes paintings; Brussels, paintings and woodwork; London, paintings, furniture, etc.; Paris, paintings, furniture, metal work, Gothic sculpture, and stained glass; Birmingham, England, armor, especially oriental, printed textiles, Tanagra figurines, Egyptian scarabs, Greek coins, antique terra-cottas. Florentine Renaissance marbles are made in Rome, Munich, Paris and Antwerp. Sévres china has been forged in the Staffordshire district. Old Roman bronzes emanate from Rome and Naples. Greece has been busy for years making classical forgeries such as coins, terra-cottas, bronzes and pottery. For the last there are at least three factories. From Odessa and Vienna have come most dangerous forgeries of gold work and jewelry. Padua, Parma and Holland specialize in coins and medals. Florence in Italy and Oporto in Portugal share with Vienna the distinction of being centers of the manufacture of faked jewelry. Even well-known manufactories have gone into the making of forgeries. As an illustration of this one might note the making of faked "Bristol" ware by the Germans, to which England countered by making "Old Dresden." This is an exchange of courtesies which is both amusing and dangerous, because of the skill

and facilities which may be used. Even in a government-operated factory forgeries have been made, for the Sevres factory made "Palissy" ware. This list might be extended at length, but enough has been given to illustrate the extent of this field of misplaced artistic genius.

So far as America is concerned, knife-marked "Old Blue" has been made in Baltimore, pressed glass in New England, old paintings are produced in New York, while the number of places where old furniture is assembled or made is legion.

Usually a forger's establishment is not a large one, and there are doubtless many individuals who produce their wares in secret and singly. There are all sorts of groups, from the smallest to the one now existing in Italy which has been created to meet the enormous demand for Italian Renaissance objects. This is a syndicate which includes artists of unusual genius and technical skill, and one or more archaeologists to look out for those subtle details which are the distinguishing features of an artist or a period. Even the marketing of their wares is carefully provided for, as three of the best known dealers in some of the largest cities in Italy are the distributors. This perhaps is the most dangerous source of forgeries, as the work is most difficult to detect.

The ways in which forgeries are produced are of course most fascinating but are altogether too varied to be more than hinted at. Everything is used by the forger, from the assistance of chemistry to the almost equally effective compost-heap. There are many published formulae or methods which have been described, so that the forger may build up his work in the old way. The published analyses of studious critics, particularly those of the Morellian School, provide many hints of special points to be looked out for. Finally, the forgers are close students of museum material, for there the greatest proportion of original objects is found.

The personnel of the forger class is also interesting. Some are artists who are good technicians but cannot originate. These copy until they make some master's characteristic handling of line and color their own. Others like Bastianini are born with a genius to revive in their work the exact spirit of the

past. In their case the forgery comes, not in the creation, but in the claims made by unscrupulous or unwitting dealers, and the product deserves to be classed as original works of art. Some are even trained in government schools, for without question such schools as the *École Boulle* in Paris, with the facilities there enjoyed by talented students to understand and recreate period furniture and chiselled ornament, are turning out workmen whose ability may be made use of by the forger.

Beside those who deliberately create a false object or forge a signature on another's work to enhance its value, there are the dealers who place forgeries on the market. It should be stated with all emphasis that there are many dealers who would on no account consciously perpetrate a fraud. Some, however, are tempted by the large gains that come to the man who successfully markets forgeries. Many a piece of work, like Bastianini's, has been sold by the artist without thought on his part of fraud. Then by false signatures, forged pedigrees, which are perfectly easy to obtain, attributions purchased from self-styled "critics" based only on photograph and not on personal acquaintance with the original, and careful planting for a selected customer, the dealer sells the "antique."

There is one thing which makes the marketing of forgeries easy, and equally explains the reason why now and then someone is quoted by the press as calling attention to the number of false objects in American collections. That is the fact that paintings, for example, are made up of substances which change or decay in the course of years. Wood, canvas, and pigment succumb to atmospheric changes, dampness, undue heat, and the blows which accident, wars, etc., have dealt them. Consequently one can safely say that there is some repair work or restoration on practically every picture. The question comes as to the degree of repair which marks the difference between an original and a forgery. With a considerable number of restorers when patches of paint are missing the new places are filled in with pigment supposed to match the surrounding colors. When this is done and carried no further, we have legitimate restoration. But when to cover up slight differences of shade the film of new paint

widens, as it so often does, at the restorer's hands so that the whole surface is repainted, then the picture seen by the purchaser is a forgery. Museums and skilled collectors know this full well and keep it very much in mind in making purchases, banking on securing enough of the original when the repaint is removed to give them something worth while.

In this connection a word might be said about the use of the X-ray, a subject to which much attention has been recently called. For years experiments have been made with this apparatus in Germany, Holland and France. The results achieved have been checked up by recent work in this direction in America. But the earlier experimenters realized that, while the X-ray is a most useful assistant, it is no more infallible in the field of art than it is in medicine. One should not decry in any sense the value of X-ray as a useful assistant but welcome it as an adjutant not taking the place of the skilled diagnostician. A library of X-ray photographs of originals which are documented, authentic and wholly beyond dispute, will give an invaluable group of material to scholars and investigators but will be of little avail to the average collector, as the reading of these X-ray plates is a matter for a specialist.

In the field of furniture there is one class of material which is very difficult to deal with, and that may be called "superdecorated" pieces. This is where a simple piece of good type and perfectly genuine is taken by the forger, and ornament in keeping with the period of the chair is carefully added. This is especially true of Georgian furniture, and Chippendale in particular. Chippendale's books of designs offer every facility to the forger, he had so many followers both in England and America that many plain examples of his style are easily at hand, and the demand for richly decorated Chippendale pieces is enormous. The most dangerous of these superdecorated come from London, and from the shop of one man, although he is by no means unique in this field.

Mention has been made of the dealer who is disposing of fakes. His methods are often original and diversified in the extreme. For instance, there is the old story relating to George Fuller. The artist's house was

in the Berkshire hills, and some of the family still live in the old homestead. One day an automobile drove up before the house, long after Fuller's death. Two men got out and made themselves known as picture dealers from New York City. They had two canvases with them which they said they had purchased as authentic examples of Fuller's work, and begged the family to examine them to make sure that the claim was a true one. As gently as possible the family turned them both down, claiming them to be forgeries. The dealers expressed regret that they had been deceived and, in leaving, asked if they might leave the canvases at the farm for a few days as they were going north and would call for the canvases on their return. To this the family agreed. What was their indignation a few days later to find these two canvases advertised as authentic examples of Fuller's work and, in the words of the advertisement, "still in the possession of the family." In fact there is hardly an imaginable trick which has not been played, and the same schemes which caught the generation of yesterday are equally successful today, even though we have been warned.

The part that auction rooms play in the dissemination of forgeries is, of course, considerable. This is often purely accidental. The auction room sells the object "as is," does its best often to leave out of the sale objects which are open to question, but usually guarantees nothing. Some of the less important sell collections as received, irrespective of attribution or condition. The responsibility is on the purchaser, who must combine his flair, his knowledge of values, his technical and historical training in deciding to what degree he is interested in this or that object. There is one more factor, rather indeterminate to be sure, sometimes in error, yet often most valuable, and that is the sixth sense which gives a decision whether to buy or not. This is only a warning, but should be heeded by those who enlarge their collections amid the temptations of the auction rooms. Here is excitement, the pitting of knowledge against knowledge and the ever-present possibility of finding a great bargain at a low figure. This is a lure not to be rejected by many people, and frequently the surprises which occur seem to justify the time and effort involved.

The question might be asked: Where does the art museum stand in this? Admittedly some errors of judgment have occurred in the past, and will again. However, there is a smaller percentage of questionable material secured by the museums than by private buyers. This is insured by the group of specialists who control the purchases. A bank is not closed because occasionally a bad bill is accepted, and people continue to seek the advice and helpful service of the institution and its staff. The fact remains that the museum is disinterested and does not exist for profit. It should and does remove, from exhibition, works proved to be forgeries or else label them as such. Consequently to it ought to go the ever-increasing group of collectors who, by developing their standards and technical knowledge before museum examples, seek to make their purchases wisely. This is indeed an important function of the art museum.

The collector, in addition to museum help, has other elements at work which make for his protection. There are organizations of dealers whose avowed purpose is the elimination of forgeries; several countries by stringent laws place a ban on this industry, and the sources of forgeries are becoming better known.

All of this sounds discouraging, but it need not be so. The joy of collecting wisely is too precious a thing to be disregarded, and one does not have to expend a fortune to enjoy it. It should be pointed out that the secret is to deal with a limited field and to make purchases backed with as complete a knowledge of both the real and the forged as it is possible to develop. Mistakes will be made, but we can remember the remark of the well-known dealer who once said, "Beware of the collector who never makes a mistake. The strongest is he who makes the fewest mistakes."

The American Academy of Arts and Letters has received from Mr. Archer M. Huntington a gift of \$100,000, the income of which will constitute a permanent fund with which to meet the cost of a continuing series of exhibitions such as that of the works of Timothy Cole, held in January, and the Memorial Exhibition of the works of Joseph Pennell, shown during March.



SILVER BOWL, DESIGNED AND MADE BY KATHARINE PRATT
TRICENNIAL EXHIBITION, BOSTON SOCIETY OF ARTS AND CRAFTS
MUSEUM OF FINE ARTS, BOSTON

CRAFTS AND CRAFTSMEN IN AMERICA

BY ANNE WEBB KARNAGHAN

THE REVIVAL of the decorative arts in Europe that has been brought to the attention of the American public the past year through exhibitions; notably from France and Sweden, has not been without a corresponding development in this country. The first impetus came in 1897 with the founding in Boston of the Society of Arts and Crafts, the first of such organizations in America. At that time, comparatively little handicraft was being produced; commercial products were, on the whole, inferior in quality of material and in design. There were no schools in which a student might be trained in any of the major crafts. If he wanted to become a jeweler, a silversmith, an ironworker, a wood-carver, it was necessary for him to go abroad to study. There were no able craftsmen for whom he could work as an assistant while he learned his craft, because the demand for good handi-

craft was so small that craftsmen could not afford to maintain private shops.

Today a different situation prevails. America, though less self-consciously than Europe, is nevertheless sharing the worldwide renaissance of all the arts. There are schools of craftsmanship in various parts of the country; commercial concerns that formerly felt little need for artist-craftsmen are more and more employing them in responsible positions to inspire and direct the making of products for general consumption. It is now practical for an artist-craftsman to gather about him a number of associates or assistants, thereby producing a larger amount of work than he could produce alone. He is the directing spirit, and the products from his shop bear the unmistakable stamp of his personality. The silver shop of Arthur J. Stone, the Cowan Pottery, the jewelry shop of Edward E.



LEATHER PANEL, TOOLED AND ORNAMENTED WITH GOLD
AND SILVER LEAF AND COLOR, BY BESSIE CRAMER

TRICENNIAL EXHIBITION, BOSTON SOCIETY OF ARTS AND CRAFTS

Oakes; individually directed concerns like F. Krasser and Company, under the management of Frank L. Koralewsky, the ironworker, and Samuel Yellin's organization; various stained glass studios, notably those of Charles J. Connick and of Reynolds, Francis and Rohnstock, are carried on under the leadership of one or two individuals who are, alike, able craftsmen and artists.

A recent exhibition of handicraft held at the Museum of Fine Arts by the Boston Society of Arts and Crafts, in celebration of its thirtieth anniversary, brought before the public a comprehensive display of craftswork and gave, we believe, a fair cross-section

of American handicraft today. The work was selected from that of the Society's large membership of more than 1,300 active craftsmen who are living in all parts of this country—from Maine to California, from Chicago to Tampa.

There were excellent exhibitions of all kinds of metal work, the largest and most diverse being in jewelry and silver. Competent judges who have seen displays of hand-wrought jewelry here and abroad have pronounced that made by the Jewelers' Guild of the Society as second to none made in any country. When America must concede first place in many of the crafts to



PORCELAIN AND STONEWARE BY ADELAIDE ALSOP ROBINEAU



PEWTER DESIGNED AND MADE BY LESTER H. VAUGHAN
TRICENNIAL EXHIBITION, BOSTON SOCIETY OF ARTS AND CRAFTS
MUSEUM OF FINE ARTS, BOSTON



NEEDLEWORK

TRICENNIAL EXHIBITION, BOSTON SOCIETY OF ARTS AND CRAFTS

certain European countries with longer traditions and more craftsmen, it is encouraging indeed to find American jewelers among the leaders in their field. Edward E. Oakes, Miss Margaret Rodgers, Miss Gertrude Peet, Mrs. Emma G. Hunt, George J. Hunt, and Miss Jessie Dunbar have con-

tributed largely to this development. Frank Gardner Hale has achieved success both as a jeweler and as an enameler, having revived, in the latter field, the old method of the "Limoges" enamel which he has adapted to small decorative plaques. Miss Rebecca Cauman, Laurin Martin and Miss Elizabeth



NEEDLEWORK PANEL BY MRS. MARTHA G. STEARNS
TRICENNIAL EXHIBITION, BOSTON SOCIETY OF ARTS AND CRAFTS

Copeland have employed the Champlevé, cloisonné as well as the "Limoges" in their decorative pieces. Miss Copeland's heavily wrought silver boxes studded with various colored opaque enamels are executed with a sincerity of feeling that is rare among craftsmen of any country today.

Hand-wrought silver by almost thirty different silversmiths made up one of the most engaging exhibits. There has been a large increase during recent years in the number of workers, and this exhibition also showed a definite tendency away from the Colonial styles of domestic silver followed



JEWELRY BY MEMBERS OF THE JEWELERS' GUILD
TRICENNIAL EXHIBITION, BOSTON SOCIETY OF ARTS AND CRAFTS

in the past by American silversmiths, to more ornate and individual types of work. Among the exhibitors were George Gebelein, Karl F. Leinonen and his son, K. Edwin Leinonen, James T. Woolley, Old Newbury Crafters, Miss Grace Twitchell, George E. Germer, Porter Blanchard, F. J. R. Gyllenberg, Alfred H. Swanson, John Peterson, Joel Hewes. Arthur J. Stone, who has been a leading figure in the development of fine hand-wrought silver in this country, exhibited a varied collection of bowls, vases, and flat ware, made under his supervision. Stone silver draws its inspiration from classic design and is unsurpassed in its quality of

finish and in its pleasing lines and proportions. Some of the ecclesiastical silver in American churches and museums represents the highest achievements of the craftsman. On occasions, several craftsmen have worked on a single piece as in the baptismal font herein shown, the silver having been executed by one worker, the enamels by another, while the modelled portions were done by a third, the group under the supervision of the designer. The exhibition was fortunate to have a number of splendid ecclesiastical pieces loaned by churches and by the Detroit Institute of Art.

Among much interesting pottery brought



FLAT SILVER DESIGNED AND MADE BY ARTHUR J. STONE
TRICENNIAL EXHIBITION, BOSTON SOCIETY OF ARTS AND CRAFTS

out by the exhibition were examples sent by the Cowan Pottery of Cleveland and by Arthur E. Baggs, director of the Marblehead Pottery. Definite advances both in modelling and in glazes were offered by these exhibitors. Adelaide Alsop Robineau displayed a remarkable group of stoneware and porcelain—developments in American ceramics which stand alone in this country.

The decorative textile adapted to wall hangings is a recent contribution by American craftsmen. The technique of block printing has been adapted for this purpose. by Gilbert Fletcher, and batik printing and dyeing has been successfully used for murals by Lydia Bush-Brown, C. Stewart Todd, William Crary and others.

One of the smaller rooms at the Museum of Fine Arts was devoted to an exhibition of stained glass, several windows, medallions and many cartoons and water-color sketches of windows being displayed. There has grown up in the past quarter of a century an American style of stained glass, characterized by its decorative quality and its emotional appeal of color. In the face of unprecedented building of churches in recent

years, imports of stained glass have decreased 75 per cent, the American glass being used in its stead. The work of such well-known glass men as Charles J. Connick, Wright Goodhue, Reynolds, Francis and Rohnstock was shown in the exhibition.

Among various other displays—pewter, copper, brass, illuminations, bookbindings, printing, weaving, needlework, photography, leather work, decorated wood and tin—there were many excellent examples. On the whole, little was new or “modern” in style. With few exceptions, the exhibition is conservative in tone throughout. This group of workers seems more bent on mastering sound technique and the principles of good design than upon producing work that is different. It is perhaps a hopeful sign that they are willing to let new ideas come gradually and naturally rather than forcing new forms which would lack sincerity and the grace and charm that characterize the best work today.

After the close of the exhibition in Boston, it was taken to Detroit for display at the Detroit Society of Arts and Crafts during April.



THE MEADE MEMORIAL

CHARLES GRAFLY

IN THE SCULPTOR'S STUDIO
TO BE ERECTED IN WASHINGTON, D. C.

A TRIBUTE TO PEACE—THE MEADE MEMORIAL

BY UTHAI VINCENT WILCOX

CHARLES GRAFLY, the sculptor of the great new memorial to peace, must have caught the throbbing melody of Lincoln's Gettysburg address when he conceived the plan for the memorial of Gen. George Gordon Meade, the first commander to turn the hitherto indomitable forces of Lee, the gallant veterans of the famed Army of Northern Virginia, in organized retreat under the hottest fighting and in the most important battle in the Civil War.

Lincoln said, "the unfinished work they have thus far so nobly carried on, the great task remaining before us," and the group of figures but echoes these words of progress, that moving forward from the wreckage of war into a constructive future of achievement in law, in government, in that great effort to give the greatest amount of happiness to the greatest number of people, the whole command is "Forward."

On a round pedestal of two modulating members above a 50-foot square platform there stands a new memorial. General Meade is the dominating figure. Uniformed, bareheaded he stands, his work accomplished, ready to slip forth from the cloak of battle into the future era of progress. The cloak slipping from his shoulders is held by loyalty and chivalry, who see in him the embodiment of their own virtues. He is a valiant figure, but somehow he seems done with war, as though stepping forward, forward to something larger and nobler, facing the future in serious hopefulness, as though summoned by the spirit of progress away from the power that destroys. He is booted and gloved but hatless; his interest is now in peace, not in war. His splendid courage is written in every line of his face; the high forehead and strong nose and long head of the idealist, seeming by the contact of his gloved hands with the cloak of war to feel that a new structure must be built for the future from the fragments of the old.

The artist has given a masterly portrait of Meade—its literalness so combined with the symbolical that it is inherently a part of the group that sweeps in a complete circle from his right hand to his left.

Diametrically opposite Meade stands a grim, terrible figure, whose dark, ominous wings sweep over the heads of the figures who link this figure with Meade—the grim, brutal face that has shown no surfeit in all the ages of his destruction, although his strong hands are not altogether merciless as they hold, in their unshaken grasp, two memorial tablets with the two-edged sword hanging between like a symbol of death seeming to claim its own.

There is brutality in the beetling, low-hung brows, the ugly mouth, with its sensuous under lip, the low-bridged nose, the cruel, thick-lidded eyes. There is sheer brute power in the thick, short neck that sweeps into the great shoulder muscles. Immutable, ageless, grim, it looks into the past as Meade looks into the future.

Its massive grandeur is that of the archangel cast out of heaven to the bottomless pit below. Time will beat against it in vain, for war is intrenched in formidable security behind the wall of his armor and his giant sword.

The artist has conceived that there are six great qualities for the character of a general—military courage, energy, fame, loyalty, chivalry, and progress—and these figures link the two great figures of Meade and War together. These qualities that are essential to a great general find their origin in war, in order to become virtues in a great leader of men. So the dominating figure in each side group forms, as it were, the key-stone in this double arch, giving it symmetry and strength. As the wings of war sweep toward Meade, so do the figures of the side groups turn away from war to face the future with him.

On the right of Meade, and in the center, stands the figure of Fame, straining up and beyond in a joyous hope to see the future. So passionate for achievement is she that the figure of Energy back of her loses his grip on war and reaches forward to support her. She draws him on and is helped by his strength.

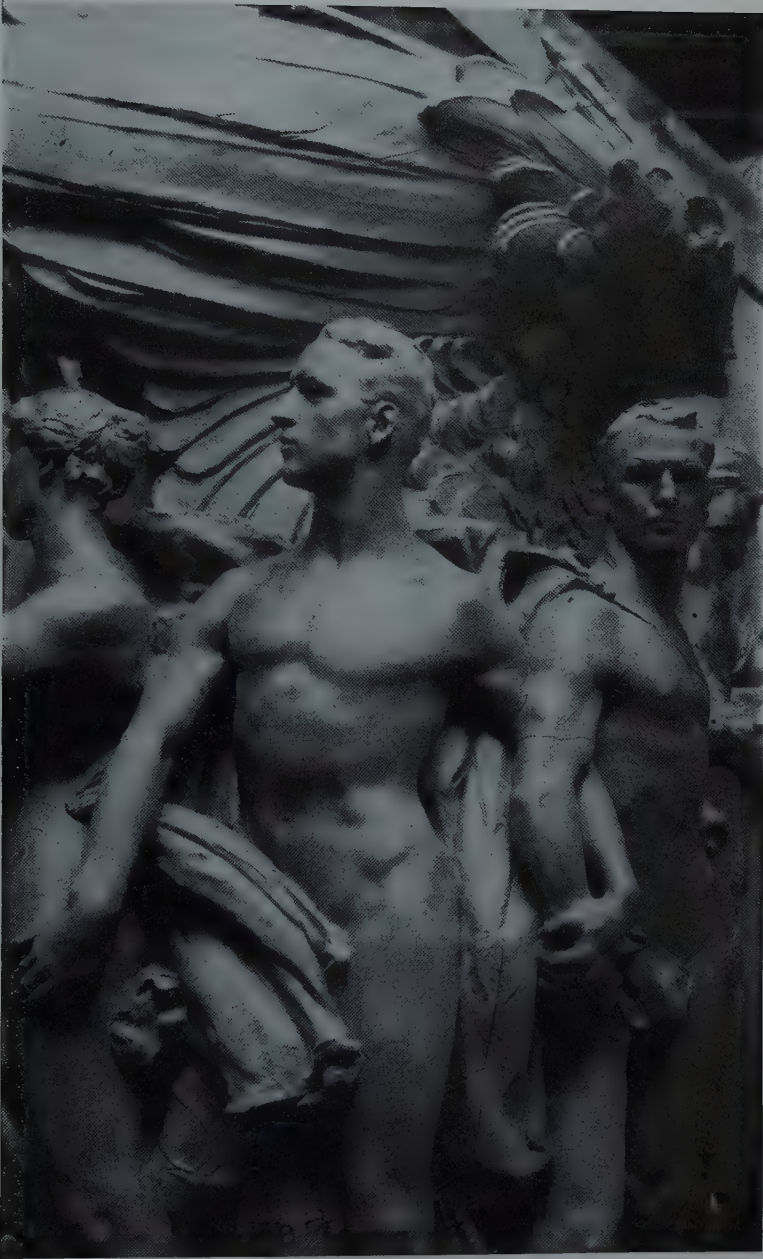
Her well-rounded figure, man-born, typifies the mortal striving for that which is just



SECTION OF MEADE MEMORIAL

CHARLES GRAFLY

SHOWING ALLEGORICAL FIGURE REPRESENTING LOYALTY



SECTION OF MEADE MEMORIAL

CHARLES GRAFLY

SHOWING ALLEGORICAL FIGURE REPRESENTING PROGRESS

beyond and carries with it a sense of unrest and of perpetual movement. Her left arm rests on the shoulder of Loyalty, who is drawing back the cloak of the general with one hand and holding over his head the commemorating standard of wreaths and garlands, like a nimbus above the head of a saint. The worshipping eyes of Loyalty are turned in pure adoration upon his chief. He stands in his perfect beauty of physique, apparently oblivious to Fame or any other influence, wrapped in worship of his general.

The figure of Progress, on the opposite side, more nearly approximates the ideal, less passionate than Fame, but more steady, dynamic, self-nurtured eyes lighted with the flame of law and order. The face of Progress seems like a beacon on the grim shores whose troubled waters sweep out and away in the sable wings of war.

Progress feels the need of contact with Chivalry, who is drawing the cloak of war from the general's shoulders. She has a wistful expression on her face. Somehow, intermingled with pity, hers is a beautiful figure giving a spirit of sweetness and kindness to the group.

To the left of Progress stands in determined strength the stalwart figure of Military Courage, his arm locked with that of war, with no intention of relinquishing his grasp, although Progress would draw him away to the things of the future. His gaze away from War is half-hearted, and he does not greet the unknown with a smile. His loyalty to War seems almost as great as that of Loyalty, for the general grim determination is depicted upon his strong face.

There is a dualism felt as one gazes upon this group—an eternal warring of the forces that make for peace and war. We are forced to admit the rightness of the artistic conception that qualities that make for progress have their origin in war.

We feel that, out of it all, only Fame and Progress alone of the group have the power to move with General Meade into the accomplishment of the future. Although its dark wings may carry it through other ages and other lands, war will ever remain the same, unchanging. But the great general will move forward leaving the static symbolized in the figures of War and of Military Courage—The command is "Forward."

AN APPRECIATION OF NICHOLAS ROERICH

BY ALFRED C. BOSSOM¹

NICHOLAS ROERICH is one of those great men who, on adopting America as his home, has given of his utmost to the upbuilding of this country. Arriving here about five years ago he immediately started constructive work in the field of art. He was the founder of the Master Institute of United Arts and Coronā Mundī, International Art Center, institutions from which no branch of art is excluded.

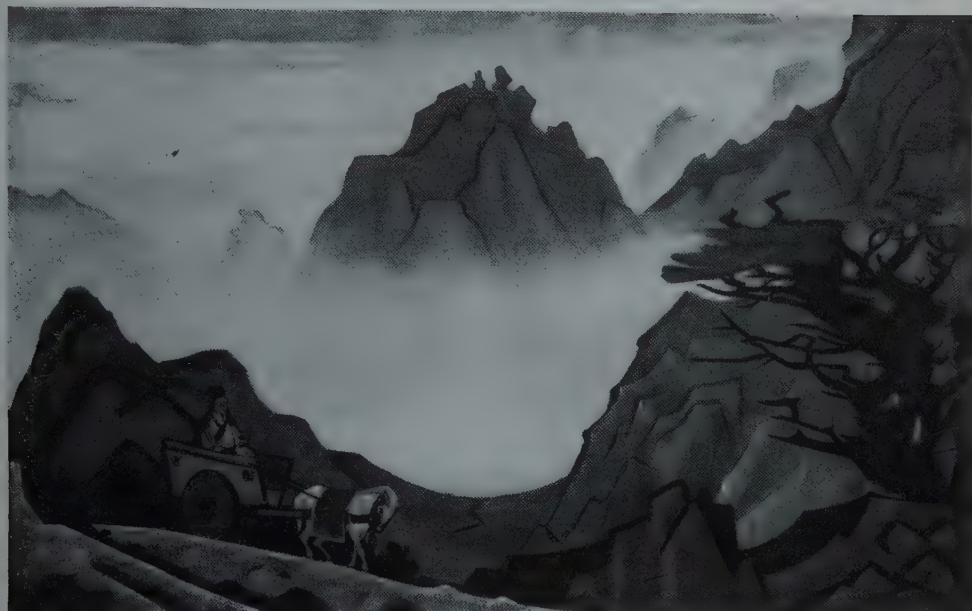
Though but a few years old, these institutions have grown tremendously, and although Professor Roerich has been away, he has kept in constant touch with the school, providing inspiration, and making the spirit of the institution live and grow with an abounding life.

The evidence of his great work for Amer-

ica is shown by the foundation by these institutions of the Roerich Museum, devoted to his art, in November, 1923. This museum, containing now some 600 paintings by Roerich, stands as one of the few monuments in history dedicated to the art of one master. But this is only one phase of the sincere work for which Roerich has been responsible.

A man vital in all that he does, he could not live in America without being an active participant in its life. His contributions have been unique. First, by helping growing Americans to appreciate what is beautiful in the world; to make their own lives happier, and to add beauty to the lives of those around them by their knowledge. This work he has done in collaboration with those associated with the school, while

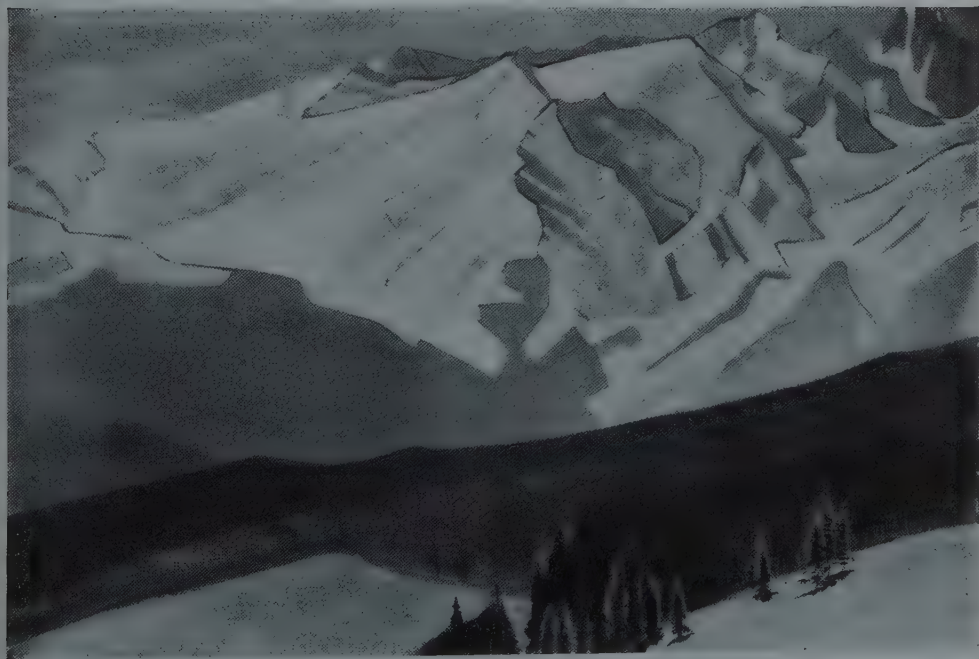
¹Architect; Member Architectural League of New York.



CONFUCIUS, THE JUST (BANNERS OF THE EAST SERIES)

NICHOLAS ROERICH

ROERICH MUSEUM, NEW YORK, N.-Y.



"PIR PONZOL"

NICHOLAS ROERICH

ROERICH MUSEUM, NEW YORK, N. Y.



BOOK OF WISDOM (HIS COUNTRY SERIES)

NICHOLAS ROERICH

ROERICH MUSEUM, NEW YORK, N. Y.

he has gone to the ends of the earth to bring back pictures of surpassing charm, stories of fascinating character, and he has been an inspiration to all with whom he has come in contact.

When he arrived in America he brought with him his vast knowledge of Europe, his work following a technique that was strictly his own. He had selected the best that China and Japan had to give. He took from Persia, Turkey and India of their most subtle, and added to these a philosophy which perhaps contributed more to teaching America to use big permanent decorations as a part of the great compositions of all our buildings than any other one influence.

His profound knowledge very well justified his position as the President of the World of Art, that famous group which included such men as Bakst, Somov, Serov, Vroubel and Benois, and he is following this distinction up through his educational efforts in some twenty countries of the world.

His works are to be seen in the National Gallery in Rome, at both the Louvre and the Museum of the Luxembourg at Paris, the public art galleries in Vienna, Prague, Venice, Milan, Brussels, Stockholm, and Copenhagen. London admired his work in the great Post-Impressionist Exhibition in 1911. The United States has not been behind in this either, for, in addition to the magnificent permanent collection that is housed in the Roerich Museum in New York, there are examples of his work in Chicago, San Francisco, Detroit, Kansas City, other museums and in many private collections. His works illustrating the great traditional west of the time before yesterday caused a sensation when they were exhibited.

When he went into the Himalayas and returned with such a collection of paintings as perhaps no one man has produced before, he struck not only a note of the highest artistic resonance but also enlightened the world on the existence of a religious condi-

tion through that mystic country which had been unappreciated before his works were shown. His great picture, "The Mother of the World," left an impression upon its beholders as stirring as anything that has come to this country in the twentieth century.

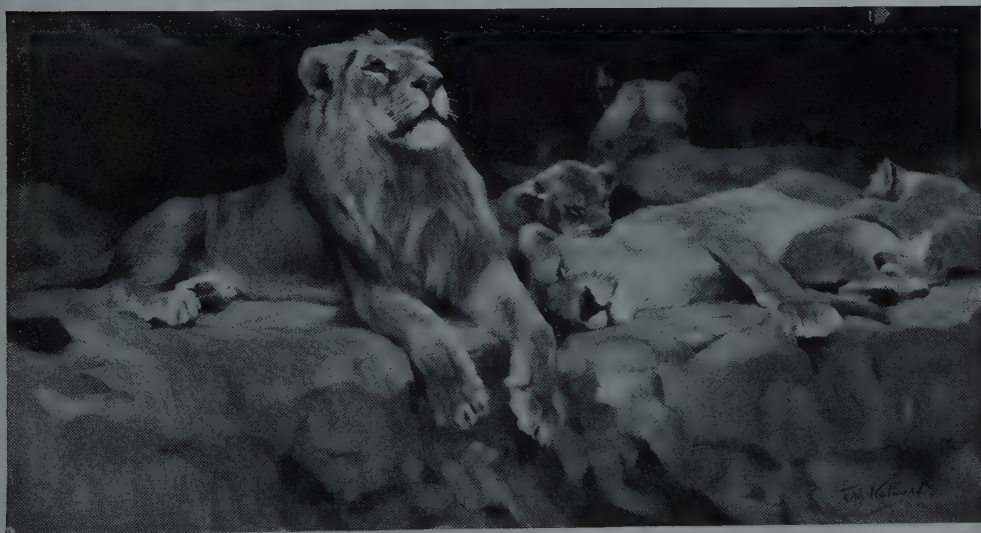
Roerich's career has been a straight ascending path since he began his life's work thirty-five years ago. Born fifty-two years ago in Leningrad, his exhibition immediately evinced his genius and was recognized by the purchase of a painting for the famous Tretyakoff Galleries. As president and honorary president of leading exhibitions, he led cohorts of over a score of countries and twenty-five years ago showed his faith in America by the first exhibition of American paintings in his country.

In the thirty-five years of his career he has grown as few men. Even in the realm of medicine he has left his impression, for with Dr. Young of London, England, he went through the question of prescribing colors that might be beneficial to persons suffering from various diseases, and his investigations along those lines are being followed. He is cosmopolitan in every sense.

His understanding, based on his Slavic traditions, has given him great force. The

East inspired him with a sense of color, the south with its mysticism, and the great West with a realism that has made him what he is. His theatrical decorations have included such works as Maeterlinck's "Princess Maleine," Wagner's "Valkyries," Rimsky-Korsakov's "Tsar Sultan" for Sir Thomas Beecham and many of the operas produced by Diaghilev, also Rimsky-Korsakov's opera "The Snow Maiden," and in handling these he has introduced notes of novelty of the highest order.

Though a man of most mature judgment, knowledge and artistic ability, and producing masterpieces with a most remarkable frequency, those of us who love Nicholas Roerich feel that he still has a tremendous untold message to give in spite of the fact that last December celebrated the thirty-fifth anniversary of his career, and the third anniversary of the Roerich Museum which is now being observed. This is but another stepping stone in the history that he is making in the art life of this country, which has caused Europe to watch with intense interest what is being done here, to respect him, and to daily give more credit to the culture that grows from the men who have made the United States of America their own.



LIONS ON THE CLIFF

EXHIBITED AT THE FINE ARTS GALLERIES, LONDON

WILLIAM KUHNERT

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

OFFICERS OF THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	W. K. Bixby
Secretary	Leila Mechlin
Treasurer	Frederic A. Delano
Assistant Secretary	Helen H. Cambell
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach
Field Secretary	John J. Cunningham, Jr.

LEILA MECHLIN, Editor
1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of The American Federation of Arts.

VOL. XVIII APRIL, 1927 No. 4

FAKES AND FORGERIES

That works by the Old Masters have been forged and faked, and that these forgeries and fakes have been sold at extortionate prices to unwary collectors, chiefly Americans, many are aware. But comparatively few, we are inclined to think, have any idea of the extent to which this nefarious practice is carried on, as described by Mr. L. Earle Rowe, Director of the Museum of the Rhode Island School of Design, in an article published elsewhere in this magazine.

Mr. Rowe describes for the most part fakes and forgeries produced abroad. Unhappily they are likewise, and in increasing numbers, being produced in America. The case he cites of fraudulent paintings which were advertised for sale as works by the late George Fuller is by no means an isolated example. Only last summer three paintings were placed on the market as works by Cecilia Beaux which were not by her, though bearing what was supposed to be her signa-

ture. Other distinguished living American artists have met with a like fate. Furthermore, the deceit is being practiced by those who are accomplished.

These false works, it is understood, are being marketed chiefly in the middle west where purchasers have not had the opportunity of acquaintance with the style and characteristics of artists with whose names they may, however, be familiar.

It behooves the purchaser, therefore, to buy with caution and, unless purchasing from the artists, to insist upon conclusive evidence of authenticity, viz., either the dealer's guarantee or, in the case of a living artist, his own acknowledgment of the authenticity of the work.

The Associated Dealers in American Paintings in New York are, it is understood, endeavoring, as is the American Federation of Arts, to put an end to this nefarious practice, which is extremely detrimental to art dealing as well as to the artists whose works are forged. It is essential to success, however, to have the cooperation of the purchasing public. Every attempt on the part of a forger to pass off a spurious work which succeeds encourages the practice. The only remedy is a closed market; therefore beware of spurious work.

It is extremely difficult for the average layman to distinguish between the genuine and the false in the matter of antiques, as Mr. Rowe points out, but when it comes to paintings by living artists there should be no difficulty in securing verification, and those who purchase without this precaution, finding that they have been deceived, are entitled to comparatively little sympathy.

SIGNS OF THE TIMES

It is an amazing thing how much is being done to improve taste and cultivate appreciation in the field of art through the channel of legitimate business. For instance, two excellent books have recently been published showing fine designs in furniture by those marketing mahogany and walnut wood. In connection with an exhibit in the Washington House on High Street at the Sesquicentennial, a furniture manufacturer has published a charming little illustrated pamphlet giving not only designs of fine furniture but views of room interiors well arranged, and in excellent taste. And

besides these there are the manufacturers of materials for house building who get out and freely distribute brochures on house design. The rug makers are not behind their enterprising confrères; they, too, give us books and pamphlets well printed, elaborately illustrated, essentially instructive, on rug and carpet making.

One of the latest additions to our library, accumulated from such sources, is a little book on "Art and Health" issued by one of the largest life insurance companies in the country, reproducing in full color paintings by such well-known artists as Sorolla, Lawrence, Jules Cretonne, and among later-day painters, Gifford Beal, M. Jean MacLane and Ettore Caser, each emphasizing some aspect of health preservation—swimming, fishing, sleeping, etc.

Readers of fiction will recall in "This Freedom," by A. S. M. Hutchinson, the retired merchant who, missing the excitement of his morning mail, sent out innumerable letters to advertisers asking for free circulars. This may have the ring of absurdity, but if one were to follow this enterprising Londoner's example, an extremely educative and engaging morning mail could easily be procured by writing not for circulars but books and illustrated pamphlets generously offered the public by American manufacturers in the line of advertising. Help from this quarter is no less welcome than unexpected and, in itself, may be regarded as a potent sign of the times.

THE CONVENTION

Plans for the Eighteenth Annual Convention of the American Federation of Arts, to be held in Boston, May 18, 19 and 20, are rapidly developing. There is every reason to anticipate large attendance and a most successful meeting. An outline of the programme is published in the foremost section of this magazine opposite the Table of Contents.

It is with great pleasure that announcement is made that Mr. Royal Cortissoz will be the principal speaker at the morning session on the first day, his subject being "Our Debt to the Past."

The invitation for luncheon on the third day at the Governor's Mansion has been extended in the name of Governor and Mrs.

Fuller, who will personally receive the delegates.

Word has come from Mr. Morris Carter that at the reception at the Isabella Stewart Gardner Museum, on Friday evening, the Harvard Glee Club will provide music.

It should also be noted that very cordial invitations have been extended by the President and Directors of the Rhode Island School of Design to visit their beautiful museum either on the day preceding or the day following the meeting in Boston. Everyone should take advantage of this privilege, for there is no more charming museum in the country, both in matter of design and in arrangement and character of exhibits. This museum occupies a unique position, doing as it were, a double service, supplementing the teaching in the school as well as providing for the benefit of the public. An invitation has also come from the Concord Art Association suggesting a pilgrimage to Concord by bus on Saturday, and promising a view of the "Old Manse," together with inspection of the Association's collections, and assuring facilities for a delicious lunch at one of the local tea-room inns.

It would be well for delegates and members to arrange to come early and stay late, for there is so much to be seen and our New England hosts and hostesses are so generously hospitable.

FEDERATION NEWS

Traveling Exhibitions

That many, many school children throughout the United States have visited and benefited from the traveling exhibitions sent out by The American Federation of Arts is shown by the following reports. To quote from an article in the Fort Worth *Record-Telegram*:

"More than 15,000 themes, written by Fort Worth school children on the picture of their selection among those in the Eighteenth Annual Exhibition of Selected Paintings by American artists were submitted to the Texas Art Association for examination. . . . The intense interest displayed by children of the grammar grades has attracted the attention of artists throughout the United States. More than 100 children visited the exhibition each afternoon after school."

One day 765 children came to the Carnegie Public Library where this exhibition was on display. The total attendance was over 7,000.

Douglas Volk's Portrait of Abraham Lincoln, entitled "With Malice Toward None," has been on tour during this season at various schools throughout the country. It was recently shown in Ironton, Ohio, a city of about 15,000 population. Most interesting press notices and letters came to the Federation's office, from one of which we quote the following:

"It was recently the privilege of our Ironton High School to have on exhibit for one day Douglas Volk's portrait painting of Abraham Lincoln. . . . During the day a special assembly was held, and a splendid address embodying the ideals of Lincoln and the outstanding facts concerning the painting were heard. At this assembly the entire student body of our high school, numbering approximately 1,000 students, was present. About 1,000 boys and girls from the elementary schools were also present."

This portrait, which measures 4 feet by 5 feet, is beautifully framed and is backed by a fine crimson curtain. The painting has been as far west as Nebraska, where it was shown in three schools there, at Columbus, Peru and Kearney. College students as well as those from the training and district schools were all given opportunity to see and study the picture.

Reference has previously been made to an exhibition of prints in color on circuit among the schools of Connecticut. An example of how the prints are used for the study of art appreciation is given in a letter from one of the art supervisors:

"We have now posted in our high school the exhibition of prints of famous paintings sent out by your department. It is certainly a splendid and inspiring one. The children and teachers thus far have seemed to enjoy it tremendously, and I feel moved to try teaching picture study in the lower grades. Heretofore I have done a bit of it in the seventh and eighth grades but have not discussed pictures except very briefly with the smaller children."

Another instance of the number of children who enjoy going to exhibitions is given in a letter from the Director of the Columbus

Gallery of Fine Arts: "We are having hundreds of children visiting the Gallery from different schools every day, and the exhibit is proving of great interest." The exhibition referred to is one from the School Art League of New York, showing the work done by the students in drawing from life, charcoal, pencil and water-color wash.

Credit should be given the teachers in the various state normal schools and colleges, where our exhibitions are shown, for the time and effort given toward making the exhibits successful. A clipping from one of the Fayetteville papers, referring to Paintings by Canadian Artists which we sent to the University of Arkansas, gives some idea of the good these exhibitions do:

"On Sunday the University galleries were thronged with those persons who love good pictures or who want to improve their taste in art by studying and associating with good pictures. Starting with a visit by twos and threes early in the afternoon, four and five o'clock found the studios crowded with interested spectators. The art department is delighted at the interest shown and much more hopeful than it was of bringing other fine displays here. The art teachers, who gave of their one rest day to keep the art rooms open for the rest of the laboring world, are due a vote of thanks for their unselfishness. Hundreds saw the pictures Sunday who could not have seen them any other time."

H. C.

A marble tablet marking the house where Augustus Saint-Gaudens lived and worked in Rome from 1871 to 1875 was unveiled with appropriate ceremonies on January 11. This house is in the Piazza Tolentino, a little open space facing the mediaeval Church of San Niccolo da Tolentino, built in 1644. It was there that Saint-Gaudens was discovered by Montgomery Gibbs, his first patron, and through him, soon after, by Governor Morgan, William Evarts, then United States Senator from New York, and by Senator Evart's partner, Charles O. Beaman, through whom, years after, he was led to make his home in Cornish, New Hampshire. The design and execution of the tablet were placed in the hands of our American Academy in Rome.



TABLET MARKING THE HOUSE IN ROME WHERE AUGUSTUS SAINT-GAUDENS LIVED AND WORKED FROM 1871 TO 1875
GIFT OF MR. GEORGE B. UPHAM OF BOSTON. SEE NOTE PAGE 204.

NOTES

AT THE
MINNEAPOLIS
ART
INSTITUTE

Among the activities of the Minneapolis Institute of Arts during February was an interesting lecture by Ruth St. Denis on "Dancing of India and the East."

Miss St. Denis has lately returned from the Orient, where, with Mr. Shawn and their company, she spent eighteen months. Starting in Japan in September, 1925, they gave performances in China, the Malay States, Burma, Java and in India, where their great success led them to remain five months instead of a few weeks, as originally planned. Miss St. Denis has long been interested in the native dances of the various countries and, through her successful presentation of these dances in their true and original form, has done much to make known their real beauty and to establish them in their rightful place among the arts.

Prof. Walter R. Agard, Dean of St. John's College, Annapolis, has also lately visited the Institute and delivered an illustrated lecture on "The Eighteenth Century Homes of Maryland and Virginia." Professor Agard is a well-known authority on American domestic architecture.

The Institute's series of concerts given during the spring for members opened on February 17 with a programme rendered by Dorothy Darr Morgan, soprano, Lillian N. Zelle, violinist, and W. Scott Woodworth, baritone. These concerts are by local

artists, who generously contribute their services, thereby testifying to their belief in a closer relation between the arts. This is real cooperation, the kind of cooperation which the founders of this institution had in mind when they selected as its name "The Minneapolis Institute of the Arts."

A FINE ARTS
BUILDING
FOR EUGENE,
OREGON

Announcement has been made that the University of Oregon at Eugene is to begin the construction of the first unit of a Fine Arts building during the present year. The sum of \$100,000 has already been pledged for this purpose, and a campaign is now being conducted to raise the additional funds necessary. This is good news and is particularly significant in view of the fact that in 1917, when the University of Oregon first made application to the American Federation of Arts for one of its traveling exhibitions, many of those in Eugene had not previously seen an original work of art.

The new building, which is planned as a memorial to the late President Campbell, will house the university's department of Fine Arts, the Oregon Museum of Fine Arts, including the Murray Warner collection of books and Oriental art, and other art objects belonging to the state and of which the university is the custodian. The building committee has reached not only funds for the new building but numerous items of museum material, notable among which are several objects of Oriental art. Among the

monetary donations and pledges which have been received are \$14,000 from the All-Oregon Exposition held in 1925, \$33,000 from members of the family of the late President Campbell, \$27,000 from citizens of Eugene, \$1,000 each from ten founders of the university, \$1,000 from citizens of Salem, and numerous \$500 amounts from families throughout the state.

NEW PLAN FOR THE CARNEGIE INTERNATIONAL EXHIBITION

The Twenty-sixth International Exhibition of the Carnegie Institute, Pittsburgh, which will open October 13 and continue to December 4, will, according to a recent announcement, be radically different from its predecessors. Instead of the usual large number of artists represented by one painting each, there will be fewer painters, with from four to five pictures each. The size of the collection will be approximately the same as in previous years. For the exhibitions in succeeding years other groups of artists will be invited. Consequently in three, or possibly four years, the important painters of each country will have been represented in exhibitions of equal importance. Mr. Homer Saint-Gaudens, in announcing this new plan, explained that it was decided upon, in order to meet the desire generally expressed by European and American artists, that each exhibitor be represented by more than one painting; and in accordance with the belief that it is easier to judge the talent of an artist and to form an opinion of his work when basing one's judgment on more than a single canvas.

This exhibition will be under the patronage of the Secretary of the Treasury, Andrew W. Mellon, and Mr. Richard B. Mellon of Pittsburgh, through whose generosity it has this year been made possible. There will be no jury of admission for the European section, all of the foreign paintings being invited directly from the artists. For the American section there will, however, as in other years, be an Advisory Committee, which will act also as a jury of admission for paintings submitted by American artists. Early in May Mr. Saint-Gaudens will go abroad for the purpose of assembling the European unit.

Immediately after the close of the exhibi-

tion in Pittsburgh the paintings in the foreign section will be shown at the Brooklyn Museum and at the California Palace of the Legion of Honor in San Francisco.

RECENT
ACQUISITIONS
OF THE
CLEVELAND
MUSEUM OF
ART

The Cleveland Museum of Art has lately acquired a rare Gothic tapestry illustrating the story of Perseus and Andromeda. This work, which is approximately 10 feet high by 14 feet wide, was woven at

Tournai, Burgundy, and recalls the days when this was the center of the weaving industry. It has been hung in the Museum's gallery of Decorative Arts, above a grouping of furniture of approximately its own period. The purchase of this tapestry, which is valued at nearly \$100,000, was made possible by a special appropriation from the Huntington Trust, which originally supplied a large portion of the funds for the erection of the museum building.

Another important acquisition of the Cleveland Museum is a "Madonna and Child" by Tintoretto, purchased for the Huntington collection. This painting, which is reproduced herewith, through the courtesy of the Museum, was formerly in the collection of Alfred de Rothschild. It represents the artist's middle period, about 1570 to 1580, after he had been influenced by Michael Angelo and Titian. Its color scheme, which is carried out in blue, red and yellow, greyed throughout, is particularly beautiful.

Gratifying interest was shown in the paintings from the foreign section of the Carnegie Institute's Twenty-fifth International Exhibition, which was on view at the Cleveland Museum during January and the early part of February. In connection with the showing, two lectures on modern painting were given—one by Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute, under whose charge these International Exhibitions are assembled; the other by Mr. William M. Milliken, Curator of Painting at the Museum. Further interest was provided through informal gallery talks to clubs, schools and classes by members of the museum staff and others. The exhibition was followed, during the latter part of



MADONNA AND CHILD

BY TINTORETTO

RECENTLY PURCHASED FOR THE HUNTINGTON COLLECTION
CLEVELAND MUSEUM OF ART

February, by the Museum's Fourth Annual Exhibition of Water Colors and Pastels, and a group of Japanese prints selected from the Wade Collection at the Museum and from the private collection of Mr. E. L. Whittemore.

The Art Directors Club of New York, announcing its third series of Lectures, Demonstrations and Discussions on Advertising Art, which opened on February 9 with a lecture by Richard J. Walsh, President, John Day

Company, Publishers, and will close on April 13 with "Query Night," published a "sermonette" by Earnest Elmo Calkins, who has won distinction not only as a leader in this field but in the general field of literature. Mr. Calkins says:

"Of my thirty years of advertising work, the first fifteen were spent in trying to make the artist do what the advertiser wanted him to do, the last half in trying to make the advertiser use what the artist wanted to do. The art director must be a good deal of an advertising man without losing his judgment as an artist. . . . The art director is the

door to advertising art. I do not think I am taking an unduly exalted view of our work when I say that I believe it offers the greatest art opportunity in the world. Art of any kind, to flourish, has got to pay its way. Subsidized art is a feeble thing. I do not believe that in the long run you can keep art up in the air by main strength. There is no way for art and artists to live these days that is anywhere near so certain as art work practiced for business. It is a great mistake for any artist to consider business art degrading or beneath him, or less creditable than other forms of expression. In advertising, what is wanted, almost without exception, is the best work that the artist is capable of. And the advertising artist has an audience beyond the reach of any other kind of artist in the world."

ST. LOUIS
NOTES

A memorial exhibition of paintings and lithographs by George Bellows was on view at the City Art Museum during the month of March. This was an especially significant collection, combining the pattern and force of modernism with the best tradition of American art. The demonstrations at the Museum by artists of the various forms of art expression have proved very popular. Originally intended for the children of the story hour, they are attended by as many adults as children. On February 19, Oscar E. Berninghaus gave a demonstration of "How to Draw," using large white sheets of paper and drawing with charcoal, horses, Indians and prize-fighters, much to the delight of his youthful audience. Eight hundred people, adults and children, taxed the capacity of one of the largest galleries to the utmost. In March, "How a Statue Is Made" was the subject of the demonstration. On February 26, Prof. Lawrence Hill, of the School of Architecture of Washington University, lectured on "America's Contribution to Architecture," emphasizing the skyscraper, of course, and the modern definition that "architecture is just one setback after another." On March 19, Edmund H. Wuerpel, Director of the St. Louis School of Fine Arts, gave an illustrated talk on "Modern Art." Both lectures were in the series by St. Louisans planned for the laymen. The subjects

chosen are intended to relate directly to art in everyday life and its appreciation.

A collection of recently acquired textiles is now on view in the City Art Museum.

The "St. Louis in Color" competitive exhibition will open at the St. Louis Artists' Guild on April 16 and continue until May 28. The competition is sponsored by the *Post-Dispatch* with the idea of stimulating interest in St. Louis scenes. Besides the competitive exhibitions held at the Artists' Guild this season, a number of one-man exhibitions by St. Louis artists have been shown. One of the most recent of these was of paintings by E. Oscar Thalinger, most of which were in the modernistic style. Mr. Thalinger has, during the past year, been awarded prizes in the competitive exhibition at the Artists' Guild, the St. Louis Art League Thumb-box exhibition, the Artists' Guild Sketch Exhibit and the *Post-Dispatch* Black and White exhibition of St. Louis scenes.

The Art Room of the Public Library displayed in March a collection of photographs by the Missouri Photographers Association. A wide variety of subjects was shown, including portraits, figure studies, landscapes, still life and architectural themes. Some illustrated processes of printing and others were interesting because of composition, lighting or artistic printing.

M. P.

THE DETROIT
SOCIETY OF
ARTS AND
CRAFTS

The Tenth American Industrial Exhibition, assembled and circulated by the Metropolitan Museum, and shown in Detroit early in the year by the Society of Arts and Crafts, illustrated the shift of the present day from craftsmanship in the hand-made article to the designing of objects for "mass production." Perhaps the most interesting division of the collection was that of the textiles, where design held up the mirror to the life of the day—its dances, best-sellers, sports, architecture—with admirable restraint, humor, and above all the sense for stylization. Design in contemporary ceramics was further emphasized by the simultaneous showing of an exhibition in honor of the American Ceramic Society, to whose Art Committee the Society was host during the annual convention. The collec-

tions were "dramatized" by informal illustrated talks by Mr. Richard Bach, of the Metropolitan Museum, Mr. Edmund A. Gurry, of the Fine Arts Department of Harvard University, and Mr. Eric Magnusson of Copenhagen, designer in silver.

A course of five lectures on the development of European art given by Miss Edith Abbott, of the Metropolitan Museum, proved it possible to trace within a few hours' compass the influence of Egypt, Assyria, Greece, Rome, Byzantium, the Middle Ages, the Renaissance and the modern spirit on the fine and applied arts. The work is to be supplemented by a later course by Mrs. Charles Whitmore, of Simmons College, who will emphasize the importance of Hellenic influences. The subject of "Art in Printing" was developed in an illustrated lecture by Mr. Carl P. Rollins, Director of the Yale University Press, whose beautiful slides were supplemented by books lent for the occasion by private collectors in Detroit.

The Boston Society of Sculptors, the Boston Society of Landscape Architects, and the Massachusetts State Federation of Women's Clubs joined forces for an exhibition of sculpture and gardens at Horticultural Hall in Boston the last two weeks in February. A special effort was made to bring out pieces of sculpture which would lend themselves well to garden settings, and these were displayed in masses of greenery.

Illustrated lectures on gardens and sculpture were featured every afternoon and evening, among the speakers being Arthur A. Shurtleff, Mrs. Rose V. S. Berry, Royal Bailey Farnum, Harold Hill Blossom, under whose general direction the exhibition was staged, Henry A. Frost, Leonard Craske and Cyrus E. Dallin.

Mr. Dallin's well-known studies of Indians attracted much attention. Leonard Craske's model for his "Gloucester Fisherman's Memorial," which looks out over the sea at Gloucester, formed one of the notable exceptions to the collection of smaller garden pieces exhibited, as did Miss Bashka Paef's "War Memorial for the State of Maine," and Theodore A. Ruggles Kitson's "Minute Man of '76"—a study of a rugged farmer of mature years.

A small study of an old cab and cabby, half shrouded by the surrounding mist, offered by Amelia Peabody under the title, "The End of An-Era," was an outstanding work. The handling of the marble and the feeling and imagination expressed combined to make it sufficiently alive to linger in one's memory long after even a casual view of it.

Through the generous bequest of the late Robert J. Edwards, the Museum of Fine Arts of Boston has acquired two paintings by Thomas Gainsborough, one by Sir Joshua Reynolds, five Monets, two by Camille Pissarro, "The Countess of Essex," by John Singer Sargent, a Willem Maris, an Auguste Renoir and eight water colors by Dodge MacKnight. The recent purchase by the Museum of an El Greco brings the number now owned by it up to four, the painting, "Saint Martin of Tours Dividing his Cloak with a Beggar," presented by Robert Treat Paine 2nd, being the third one to be acquired. For several weeks the latter has been on view at the Museum. A Chinese pottery horse of the T'ang Period is also among the recent accessions.

The Society of Arts and Crafts of Boston celebrated its thirtieth anniversary with an exhibition at the Museum in March. The annual exhibition of paintings by the Copley Society of Boston will be shown at the Museum during April.

A. W. K.

An Exhibition of Early American Miniatures which opened in the Metropolitan Museum of Art on March 14, to continue until April 24, proves of exceptional interest. The period covered by the exhibition is from about 1730, when the earliest available works were painted, until about 1850, when the destructive competition of the photograph caused a virtual cessation of miniature painting.

The collection comprises about three hundred miniature portraits lent by more than eighty separate owners, representing the works of fifty-eight artists, not including the miniatures not yet definitely attributed. An interesting group represents the work of Robert Fulton painted in his less familiar



Courtesy of The Metropolitan Museum of Art

HENRY BURROUGHS BY HENRY WILLIAMS

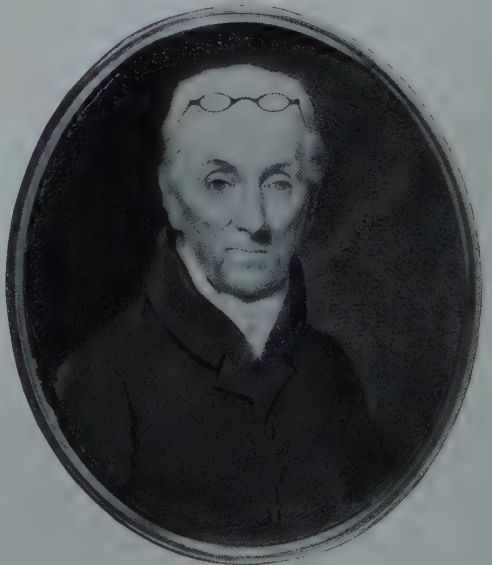
late style after he had returned to America and at about the time the *Clermont* first steamed up the Hudson. On the strength of a single documented miniature of George Washington, which is owned in Baltimore and which the Museum was unfortunately unable to secure for this occasion, a large group of beautifully executed miniatures have for the first time been definitely attributed to the Irish artist, Walter Robertson, whose work in America was so highly praised by Dunlap in his "History of the Arts of Design." Eleven of Robertson's works are included in this exhibition. By the little-known artist, Henry Benbridge, are six little miniatures painted in Charleston, South Carolina, during the seventies and eighties of the eighteenth century. On the basis of their styles as exhibited in their portraits in oils, single miniatures have been identified as probably by Jeremiah Theus and Matthew Pratt, and the unfamiliar work of Raphael Peale, elder brother of Rembrandt, is represented by four examples.

Among the better-known miniature painters Malbone is represented by thirty-three works, Trott by fifteen, Copley by eight, Fraser by thirteen, Inman by seven, Cummings by eight, Charles Willson Peale by fifteen, and James Peale by eighteen.

The number of the lenders to the exhibition gives some slight clue to the courteous response which has made the exhibition possible. The Museum was given the privilege of choosing freely from such extensive collections, private and public, as those of Herbert DuPuy, R. T. H. Halsey, Herbert Lee Pratt, Mrs. John Hill Morgan, the Brooklyn Museum, the Boston Museum of Fine Arts and the Worcester Art Museum, not to mention the numerous owners who have lent by twos and threes their family heirlooms.

IN PHILADELPHIA The honoring of Mary Butler as artist and art worker, the initiation of the first annual American exhibition of block prints at the Print Club, the annual exhibition of work by the Ten Philadelphia Painters at the Art Club, and a comprehensive exhibition of tapestries at the Pennsylvania Museum, Memorial Hall, were the outstanding features of local art activities during February.

A well hung and admirably selected group of Miss Butler's nature-moods of the Maine coast and of mountains of Ireland and Scotland were placed on view at the New Cen-



Courtesy of The Metropolitan Museum of Art

DR. ALEXANDER BARON BY CHARLES FRASER



Courtesy of The Metropolitan Museum of Art

MRS. ELIZABETH BRASHER PINTARD
BY JOHN RAMAGE

tury Club and opened to the public with a reception given in Miss Butler's honor and attended by artists, art lovers and club women of the city.

Among those who paid spoken tribute to Miss Butler's achievements as a painter, and as an indefatigable worker in the cause of art and the art student, were Clara N. Madeira, Alice Barber Stephens, Blanche Dillaye, Dorothy Grafly and Samuel S. Fleisher, founder of the Graphic Sketch Club. Each speaker touched upon some particular phase of Miss Butler's well rounded art life—from the summer months spent, paint brush in hand, either in Europe or America, with tales of wind-blown canvases and rain drenched clothes, to the winter months when, with her return to Philadelphia, Miss Butler reassumes her leadership as president of the Fellowship of the Pennsylvania Academy of the Fine Arts.

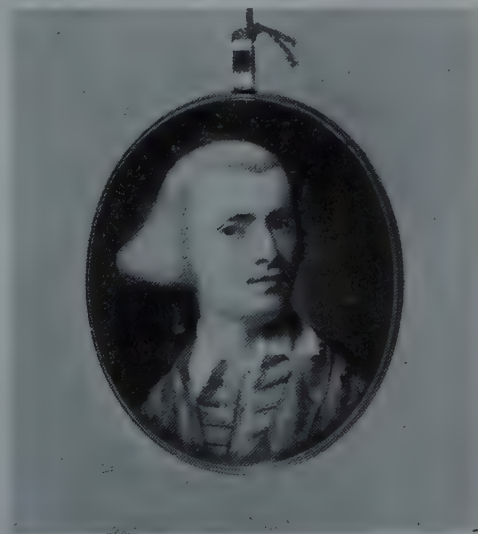
Her guiding spirit was seen in many of the Fellowship's activities, in the assembling of the Thouron Fund for needy artists, in the inauguration of traveling exhibitions both in the public schools of the city and in towns too remote for the penetration of large city exhibitions. The gathering of a Fellowship

picture purchase fund was also touched upon, with its resultant program of picture distribution of little groups of pictures to various institutions—such as settlement houses, hospitals, etc., where a bit of cheer might be sorely needed. Among Miss Butler's present interests was mentioned the gathering of a purchase fund that might secure to the city of Philadelphia the works of Thomas Eakins.

But it was to the work of Mary Butler the painter that the highest tribute was paid, and at the close of the meeting her pictures remained upon the walls to speak for themselves.

The American block print show at the Print Club was especially interesting as the first attempt in this city to hold a national exhibition of this particular type of art. The prints were very difficult to gather, as it was discovered that no organized associations of block print workers apparently exist, and invitations to exhibit were, apart from those sent to outstanding individuals, shots in the dark.

The result, however, was very interesting, especially as the Mildred McGeorge Boericke prize was given to an artist hitherto unknown in Philadelphia—Ilse Bischoff of New York, for "Homeward Bound," a composition



Courtesy of The Metropolitan Museum of Art

SELF-PORTRAIT JOHN SINGLETON COPLEY

showing two peasant women with baskets upon their backs, their faces turned toward home, and their backs only revealed to the audience.

The work of the American block print makers revealed a tendency toward modernism and imaginative composition, but a tendency raised to the nth degree in the subsequent Print Club showing of woodcuts from English studios.

The exhibition of the Ten Philadelphia painters, enhanced by sculpture from the studio of Beatrice Fenton, created its usual note of cheer and its general impression of art enthusiasms.

Theresa Bernstein and Mary Russell Ferrell Colton, perhaps the most individual of the exhibitors, the one interested primarily in her fellow creatures, the other in the bigness and colorful delicacy of far flung western spaces, again contributed canvases of distinction, although Mrs. Colton through a conspiracy of circumstances was unable this year to show canvases of ambitious proportions.

Scenes from the Tyrol, from Bruges, Italian landscapes, marines, quaint bits from American towns and individual still-life studies marked the contributions of the other members of the Ten: Nancy Ferguson, Fern I. Coppedge, Cora Brooks, Elizabeth Price, Constance Cochrane, Isabel Branson Cartwright, Lucile Howard, and Helen K. McCarthy.

Two interesting museum exhibitions were held during the month at the Pennsylvania Museum, Memorial Hall, and constituted loan collections, and several interesting tapestries recently acquired for the permanent tapestry collection. Interesting features were the four panels from the "Moses Series" of tapestries and the panels from the "Don Quixote Series." The simultaneous exhibition of old Italian engravings from the collection of Charles M. Lea was hung on either side of the improvised corridor leading from the entrance rotunda, where were placed the tapestries of the fourteenth and fifteenth centuries, to the large exhibition gallery housing tapestries of the sixteenth, seventeenth and eighteenth centuries.

Speaking of textiles, another showing of great value to the connoisseur was placed on view at *Arte Popolare Italiana*, featuring

carpets of Sardinian origin discovered in 1922 in the mountains of that forbidding island, and until that time not even known to exist by Sardinians themselves, dwelling in the more sophisticated towns at the mountains' base. These carpets and bedspreads date as far back as the fifteenth century, and in somewhat modified form are still made by the mountaineers.

At the Art Alliance the month began with the annual exhibition of prints, and ended with the opening of an exhibition of the working models for R. Tait McKenzie's Scottish War Memorial, shown for the first time in this country. The finished memorial is to be erected in Edinburgh as the gift of Scotch-Americans to their native land.

Two interesting exhibitions were held at the School of Industrial Art, one of sketches, including a series of possible stage-sets devised from impressions of Bruges and Capri, by Frances Lichten and Katherine Milhous; the other sketches of more literal vein, and with a certain architectural bias, by Clyde Shuler and William H. Thompson.

Decorative paintings by Benjamin Cory Kilvert were shown at the McClees gallery, and tempera sketches by Yarnall Abbott at the Sketch Club.

The month closed with an exhibition of water colors and black and whites by members of the Fellowship of the Pennsylvania Academy of the Fine Arts held in the Kayser and Allman Gallery.

A large typical snow scene by Edward W. Redfield, now on view in the 122nd annual exhibition at the Pennsylvania Academy of the Fine Arts, has been purchased by the Academy for its permanent collection.

The month was saddened by the death of George Byron Gordon, Director of the University of Pennsylvania Museum. His successor has not as yet been appointed.

DOROTHY GRAFLY.

The Dayton Art Institute has been offered a 4-acre tract of land, known as the Hawes site, together with funds for the erection thereon of a building adequate to the needs of the organization. This offer has been made by Mrs. Harrie G. Carnell of Dayton, the sole condition



NEW CRAFO MEMORIAL GALLERY, SWAIN FREE SCHOOL, NEW BEDFORD, MASS.
NAT C. SMITH, ARCHITECT

attached to the gift being that an endowment fund be provided, the income from which will, in part, assure the successful operation of the Museum. The Trustees of the Institute are endeavoring to create a fund of \$500,000 to meet the required condition, and in order to arouse interest in the movement, have issued a little eight-page folder entitled "Dayton's Great Opportunity and What It Means to You." Therein are set forth the various opportunities which the art museum offers—what it means to the children of the city, to the students, to the teachers, to the average citizen, to the merchants and the manufacturers—an excellent brief, for the establishment of an art museum.

Further evidence of what the Museum is doing and can do is given in a catalogue of an exhibition of portrait painting of the eighteenth, nineteenth and twentieth centuries owned by residents of Dayton and shown in the Dayton Art Institute, temporary building, from January 27 to February 23. Included in this exhibition were works by Copley, Charles Loring Elliot, Raeburn, Robert Henri and James Hopkins.

WOMEN
PAINTERS AND
SCULPTORS

Awards in the Thirty-sixth Annual Exhibition of the National Association of Women Painters and Sculptors, which was held at the Fine Arts Galleries, New York, from February 17 to March 6, were made as follows: The Mrs. Kingdon Gould prize of \$250, for the most important painting in the exhibition, to Ellen Emmet Rand for her portrait of "Sophie Borie"; the National Arts Club prize of \$100, offered by Mrs. John Agar for the best work of art in the exhibition, to Mrs. H. K. Gustafson Lascari for a bronze head entitled "Zephyr"; the Association's prize of \$50 for the best landscape, to Dorothy Dudley for her canvas entitled "Roofs"; and the Joan of Arc gold medal, offered by the Joan of Arc Statue Committee for the best work in sculpture, to Grace Mott Johnson for a bronze entitled "Zebu Bull." Honorable mentions in painting were accorded Emma Fordyce MacRae, Kathryn Cherry, Adelaide Wigand, Margaret Huntington, Edith Penman and Pauline Williams; and in sculpture, to Evelyn Conway.

The place of honor in the exhibition was given to a group of four paintings by the late Mary Cassatt. Among other distinguished women artists represented were Cecilia Beaux, Lydia Field Emmet, Gertrude Fiske, Mary Nicholena MacCord, Bertha Menzler Peyton, Alice Worthington Ball, Harriet Frishmuth, Brenda Putnam and Malvina Hoffman, not to mention all.

At the Phillips Memorial Gallery, Washington, D. C.,

AT THE PHIL- there was shown during
LIPS MEMORIAL February and March an
AND OTHER important and varied ex-
WASHINGTON hibition of paintings and a
GALLERIES few works of sculpture.

This tri-unit exhibition, which was composed entirely of works belonging to the Phillips Memorial collection, was, as its name implies, in three sections: one devoted to the works of modern artists; another to essentially traditional works—figure paintings and portraits, by contemporary artists; and the third to works by great painters of the fifteenth to twentieth centuries. Lending particular interest to the first group, which the owner of the gallery listed under the heading of "Sensibility and Simplification in Ancient Sculpture and Contemporary Painting," was a remarkable head in stone of an Egyptian, by an unknown artist of about 1300 B. C., which has lately been acquired from the Alphonse Kann collection. In this group were paintings by Augustus Vincent Tack, Maurice Prendergast, Twachtman, Samuel Halpert, Pierre Bonnard, Matisse, Cezanne, Vuillard, and a number of recent water colors by John Marin. The second unit of this exhibition was entitled "In Praise of Girls and Women," and included charming works by Whistler, George Fuller, Dewing, J. Alden Weir, Fantin-Latour, Fragonard, Corot and Thomas Eakins, not to mention all. In the third unit of this really notable showing were included the seven oil paintings by Daumier which give to the Phillips Memorial Gallery the distinction of having more works by this artist than any other museum in the world. Here, also, were to be seen Renoir's famous painting, "Dejeuner des Canotiers"; "The Repentent Peter" by El Greco, and other exquisite works by Albert P. Ryder, Puvis de Chavannes, Monet, Courbet, and Char-

din. Here, for the first time, was exhibited another recent addition to the Gallery's collections, a "Portrait of a Young Man" attributed to Antonio Pollaiuolo, a Florentine of the fifteenth century, also purchased from the Alphonse Kann collection.

A notable collection of portrait drawings in red chalk by John Elliott of some of the original members of the Lafayette Escadrille and a few others of the American men who fought in the Great War has lately been presented to the Smithsonian Institution for the National Gallery of Art by the artist's widow, Mrs. Maude Howe Elliott. This group, together with several other drawings of similar subjects, was shown as a memorial exhibition in the National Gallery, U. S. National Museum, during the latter part of February and the early part of March. Included in the showing were portraits of Alan Seeger, the poet; Norman Prince, the founder of the Lafayette Escadrille; Raoul Lufbery, the "Ace of Aces"; James R. McConnell, author of "Flying for France"; Quentin Roosevelt; Raynal C. Bolling; Richard Norton, son of Charles Eliot Norton; Philip Rhinelander, and others.

An exhibition of paintings by Lilla Cabot Perry of Boston was shown at the Dunthorne Gallery early in February. The collection comprised chiefly landscapes painted during the past year in the neighborhood of Mrs. Perry's country home at Hancock, New Hampshire, and a few Japanese subjects.

BOWDOIN TO
HOLD AN
INSTITUTE
OF ART
MAY 2-13

Bowdoin College at Brunswick, Maine, is to hold an Institute of Art May 2 to 13, for which a number of notable speakers have already been announced. The first address on the programme will be by George Harold Edgell, Dean of the Graduate School of Architecture of Harvard University, whose subject will be "Why do we Study the Fine Arts?" Kenneth MacGowan will speak on "The Art of the Theatre—Today and Tomorrow"; Harvey Wiley Corbett, the New York architect, will set forth some of the reasons for the skyscraper; Douglas Volk, the portrait painter, will discuss "Portraiture in the Field of Art"; Violet Oakley, whose series of mural paintings entitled "The Opening of the Book of the Law" has recently been

placed in the Pennsylvania State Capitol at Harrisburg, will speak on mural painting; R. Tait McKenzie, the Philadelphia sculptor, will speak on "Athletic Sports as an Inspiration for Sculpture"; and Mr. William M. Ivins, Curator of Prints at the Metropolitan Museum of Art, New York, will deliver a lecture on prints and will also conduct a round table conference on book illustration. Other speakers will be Mrs. George Grant MacCurdy, of New Haven, a representative of the American School of Prehistoric Research in Europe, whose subject will be prehistoric art; Mr. Alfred H. Barr, Jr., of Boston, who will discuss "Tendencies in Modern American Painting" and Prof. E. Baldwin Smith of Princeton, whose subject will be "What Makes Style in Architecture?"

SOUTHERN STATES ART ASSOCIATION TO MEET IN CHARLESTON

An interesting program has been arranged for the Seventh Annual Convention of the Southern States Art League, which will be held in Charleston, South Carolina, April 7 and 8.

The first day's session will be held in the rooms of the Carolina Art Association in the Gibbes Memorial Art Gallery, where the League was inaugurated seven years ago. The sessions of the second day will take place at the Charleston Museum, which is the oldest museum in the United States and is, therefore, interesting historically as well as artistically. Other features of the Convention program include a luncheon in the parish hall of St. Michael's Church, served by the Carolina Art Association; visits to the studio of Miss Alice R. Huger Smith and to the rooms of the Colonial Dames; drives about the city; a luncheon tendered by the trustees of the Charleston Museum; a visit to the famous Magnolia Gardens as guests of the Carolina Art Association; and a reception at the opening of the Fourth Annual Exhibition of the Charleston Etcher's Club. There will also be a reception and private view of the League's Seventh Annual Exhibition, which is to be shown in connection with the Convention, opening in the Gibbes Memorial Gallery April 7 to continue to May 1.

Delegates to this convention will also be privileged to attend the sessions of the



PIONEER WOMAN

BRYANT BAKER

SKETCH MODEL ENTERED IN COMPETITION FOR MONUMENT
TO BE ERECTED IN PONCA, OKLAHOMA

Southern Conference of the American Association of Museums, which will be held at the Charleston Museum April 8 and 9.

THE AMERICAN CERAMIC SOCIETY

In connection with the annual meeting of the American Ceramic Society, which was held in Detroit, Michigan, in February, a notable exhibition of ceramics assembled by the Art Division of the Society was set forth in the galleries of the Society of Arts and Crafts. This is said to have been the most comprehensive survey of "Ceramic Art of Today" that has yet been assembled in this country, and evidenced to the growing interest in this subject and the increased activities along these lines in recent years. The showing included the latest production of the Lenox Potteries; table glass from the Corning Glass Company; crystal glass from Hawkes and Company; fine examples from the Rookwood, the

Cowan, the Pewabic and the Newcomb potteries, together with the work of distinguished studio potters such as Charles F. Binns, Adelaide Robineau, H. Varnum Poor and Leon Volkmar. The work of students in the various schools of ceramics was shown as a part of this exhibition and compared favorably with that of potters of established reputation.

Contrasting with the American group was a collection of stoneware from the Royal Manufacture of Copenhagen, imported especially for this exhibition, and including the work of the leading Danish potters, such as Jais Nielson, Hans Hansen, Gerhard Hennings and others. There were also examples of the work of French potters, among them Decoeur, Lenoble and Mayoden, and of noted Swedish workers in this field.

The American Ceramic Society, which has a membership of 2,400, is composed of seven divisions, covering the subject of ceramics from every standpoint. Six years ago the Art Division was formed for the purpose of rounding out the scope of the Society and bringing together the technical or scientific worker, the artist or craftsman, and the manufacturer. The result of the efforts of this Art Division has been especially felt in the field of education, as witnessed by the number of courses in ceramics which have been and are still being established in the schools of the country. The Ohio Ceramic Industries Association is sponsoring a Ceramic Art Course in connection with the Ceramic Engineering Department of the Ohio State University; a high school course in Ceramics, including art, has been established in East Liverpool, Ohio; and plans are developing for other similar courses throughout that state. The Cleveland School of Art will open an Industrial Ceramic Art Course next season. In addition to these schools in Ohio there is the well-known school of Ceramics at Alfred, New York, under the direction of Prof. Charles F. Binns. The Newcomb School of Art, New Orleans, is also conducting classes in pottery and ceramics.

if not for its quality. It is proof of no inconsiderable vitality that it can go on, year after year, triumphing over external difficulties and internal dissensions. It is true that this exposition lacks the pictures of certain good artists who have refused this year to exhibit; but Bonnard, Matisse, Signac, Charles Guérin and Zyngg still adhere to this "free-for-all" company, this company without jury or prizes in which anybody can exhibit who wishes to. The show is a trifle less violent perhaps than it has been, and there are some good pictures in it, which suffer by being badly hung owing to the alphabetical arrangement of the exhibits. It is, on the whole, an alarming rather than a soothing sight.

It forms a striking contrast to an exposition which preceded it at the Grand-Palais, that of the twentieth *Salon de l'Ecole Française*, which had a serene and agreeable if somewhat official atmosphere. But this balance to "frenzied" art is very necessary. Apropos of which, *La Palette Française*, a society whose secretary is M. puvis de Chavannes, offers a prize of 2,000 francs, to be given annually in December, to the best painting which shall be neither academical nor "fauve"—that is to say, wild or merely eccentric—which shall be both bold and constructive. On the jury of this society are Albert Besnard, Maurice Denis, Lucien Simon, Zyngg and others.

Certainly one of the most beautiful exhibitions I have seen lately was that of the French Water Color Society, in the Georges Petit Galleries, upon which the official seal was placed by a visit from the President of the Republic. I can well understand why this old and conservative society is not too highly regarded by the advance-guard painters, but for the normal spectator what a delight it was! Georges Scott's powerful sepias were among the pictures that lent virility to the collection; and there were R. de Crevillon's *Grandes Dames*, and Faux de Froidure's flowers that fairly shed sunlight, Jean Lefort's admirable scenes of Paris, Calbet's lovely women, and Charles Fournery's brilliant Oriental pictures.

Another interesting showing was the ninth exposition of French Painters and Sculptors of Animals, at the Charpentier Galleries. There were excellent examples of the famous work of Pompon and Jouve

PARIS
NOTES

The thirty-eighth exposition of the *Société des Artistes Indépendants*, with its 4,000 canvases, may be congratulated upon its continued existence,



PAN AND SYRINX

HARRY MORLEY

BEAUX ARTS GALLERY, LONDON

and other able artists. Horses, pigeons, rabbits, eagles, etc., were represented in many different materials ranging from granite to pewter. Evidently much important talent is devoted to the animals.

The La Tour Museum at St. Quentin which houses the pastels of that great artist, Quentin de La Tour, is to be reconstituted and supported by the *Société des Amis du Musée de la Tour*, and this group promises an exhibition which will increase the charm of Paris; from May 23 to June 26 next they will show French pastels of the seventeenth and eighteenth centuries, the proceeds of which will benefit this interesting museum.

Collectors and others have passed some delightful hours at the *Galérie Max Bine*, where there is an important exhibition of drawings dating from the fifteenth century to our time, graphically showing the history of this branch of art. Albert Dürer, Ghirlandajo, Holbein, the French School, Raphaël, da Vinci, Van Ostade, ter Borch,

are some of the artists represented, and these are followed by Fragonard, Lancrét, Delacroix and so on, down to the contemporary Utrillo, Vlaminck, etc.

LOUISE MORGAN SILL

LONDON NOTES

The material offered by the London Galleries at this season of the year is so varied and attractive that

it is difficult to make selection for comment; but in spite of the interest and excellence of the paintings by Mr. Roger Fry at the gallery of Reid and Lefevre, and the etchings of Meryon, Haden and Whistler set forth by Messrs. Colnaghi, the work of the late William Strang, R.A., which is being shown by the Fine Art Society, not to mention the exhibitions at the St. George, Walker, and Greatorex Galleries, I have decided to confine myself at this time to two other exhibitions for very special reasons.

One is a collection of paintings in oils, pastels and water colors by Mr. Harry Mor-

ley at the Beaux Arts Gallery, which is tucked away discreetly behind New Bond Street and under the excellent and cultured direction of Major Lessore. Mr. Morley, whose works may be reckoned among those showing modern tendencies, is using a new medium similar, apparently, to that used by the painters of the old Flemish Primitives which we are now enjoying at Burlington House. Major Lessore tells me that, if Mr. Morley's medium is generally adopted, it will make one of the greatest changes in technique that has taken place in the whole history of painting. To describe just what this medium is would take more space than is at my disposal. One might compare it, however, to a brew composed of *Eau de Flandres*, mastic, glue and wax, with just a little linseed oil added, the wax giving the surface brilliancy from which may have emerged, in days past, those wonderful portraits and madonnas painted by the Van Eycks or Petrus Cristus. Mr. Morley's paintings in this medium, such as his "Diana" or "Pan and Syrinx," have a delightful quality, quite distinct from the tempera and oils beside them, which they must owe to the lost emulsion of the Flemish Primitives which Le Begue got hold of when he visited Flanders in 1437, but, mistranslating some of the ingredients, was unable to produce the desired result. I notice in these paintings that the light parts, such as distances, are put in with transparent colors, and the darks in foreground are loaded with color. This, I believe, is just the method used by the Primitive Flemish painters. The feeling of Mr. Morley's works is classical without being academic. He has a sense of loveliness of line. In his water colors of Perugia the drawing and perspective of clustering roofs and towers are excellent. No doubt he has been helped by his earlier training in an architect's office.

The other exhibition of which I would speak is an absolutely different sort of display, centering around a great personality, none other than the young English archaeological student, "Col. Lawrence, alias Luruns Bey, alias Prince of Damascus, who did, all lies and legends subtracted, authentically and unquestionably, in his own way and largely with his own hands, explode and smash up the Turkish Dominion in Arabia, and join up with Allenby in Damascus at

the head of Arabia Liberata allied to Britannia." I quote here from Bernard Shaw's Preface—a masterpiece of its kind—to the present display of paintings, pastels, drawings and woodcuts, illustrating Col. T. T. Lawrence's book, the "Seven Pillars of Wisdom" in the Leicester Galleries. "G. B. S." has no tenderness for the want of acknowledgment of merit by our government, to which we have become so accustomed that we accept it as a matter of course. After Lawrence had won Arabia for us and driven out (we hope forever) the rule of the Turk, "any country with a spark of gratitude would have rewarded him with a munificent pension and built him another Blenheim. The British government left him to pension himself by writing a book about it all, and living on the proceeds." But this book, like everything else Lawrence ever did, or does, is exceptional. He had the paper specially made, directed the printing himself, and got the best artists of his day to illustrate it by portraits of his Arab comrades in arms. Here they look at us in these living portraits, painted by Eric Kennington, Augustus John, the late John S. Sargent (a charcoal study)—dark bearded figures, with haunting eyes that hold in their depths all the mystery of the East. "Some of them," says Lawrence himself, "curiously typical . . . so that in this study you see not only So and So, son of So and So, but a representative of all the Ageyl who ever rode out from Bagdad, or of all the freedmen of the palm-oases of Nejd." Produced at £30 a copy, the book was soon fetching three times that price, *The Times*, London, offering £5 a week for the loan of a copy. The exhibition, which closes too soon, next week, is unique, a record of a wonderful moment in history and of a wonderful personality.

S. B.

Report has been received of a meeting of representatives of museums which was held in Geneva, January 14 and 15, under the auspices of the Committee on Intellectual Cooperation of the League of Nations. M. Jules Des- tree, Acting Chairman of the International Committee on Intellectual Cooperation, pre-

MEETING OF
REPRESENTA-
TIVES OF ART
MUSEUMS AT
GENEVA



Courtesy of Jonathan Cape, Ltd.

"H. M. KING FEYSAL OF IRAK"—COLONEL LAWRENCE
BY AUGUSTUS JOHN, R. A.

LEICESTER GALLERIES, LONDON

sided as chairman. Among those present were Dr. Max Friedlander, Director of the Prints Collection (Kupferstichkabinett im Neuen Museum), Berlin; M. Capart, Curator of the Musée du Cinquantenaire, Brussels; M. Alvarez Sotomayor, Director of the Prado Museum, Madrid; M. Henri Verne, Director of the National Museums, Paris; M. Guiffrey, Curator of the Department of Paintings at the Louvre, Paris; Comm. A. Rossi, Inspector-in-Chief of Fine Arts, Rome; M. Baud-Bovy, a member of the Sub-Committee on Arts and Letters and

Chairman of the Commission Federale des Beaux-Arts, Geneva; and M. Henri Focillon, Professor at the Sorbonne.

This committee expressed appreciation of the International Museums Office and of the work which is being done by the International Institute for Intellectual Cooperation, and at the results obtained through the International Agreement on Chalcography. Exhibitions of prints have now been organized in Rome, Madrid and Paris. It is hoped that similar collections will be made in other countries. It was resolved

that agreements between museums possessing moulding and casting studios would be desirable. This last subject was fully discussed from its legal, technical and artistic standpoints.

It was concluded that the International Office might also offer its assistance in obtaining, with the approval of the governments concerned, casts of works which have not yet been reproduced in this manner and for which there is a demand by a sufficient number of subscribers to cover the cost of the work.

The matter of cataloguing was discussed at length with a view to uniformity and the extension of helpful catalogues. In the discussion, catalogues as general guides and for scientific use were nicely differentiated. It was the opinion of the meeting that it would be desirable for the International Office to begin collecting catalogues of the more important sales of art. It was suggested that it would be helpful if these catalogues should be drawn up so as to contain the following data: Name of the artist or origin of the object; title of the work of art; size of the work and materials employed; also mention of at least one special feature of the work of art—for instance, "portrait of a man in a blue coat," "portrait of a woman holding a fan"; "landscape with a ploughman on the right."

It was declared to be desirable for the International Museums Office, either in its Bulletin or in a special document, to publish a full list of all public and private collections of art sales catalogues.

The International Museums Office made known its desire to receive the annual reports of the various museums, promising to publish short summaries of these in its Bulletin.

Noting the excellent results already obtained by the temporary exchange of originals between museums, the meeting considered that special and national exhibitions of this kind might be developed on an international basis and on behalf of museums and public collections.

Stress was placed on museums as educational mediums, and the suggestion was made that experiments along these lines be tried in various countries, such as increasing the number of temporary exhibitions and adopting the plan of traveling exhibitions. All but the last two propositions met with

unanimous approval. As the American Federation of Arts was the first organization to prove the feasibility of the traveling exhibition now so popular in this country, it is a peculiar satisfaction to learn that the majority of this distinguished foreign committee have come to realize its value.

IN
CALIFORNIA

The California Art Club of Los Angeles has been presented with a beautiful new building for its permanent

home. This building, which stands on Olive Hill overlooking the city, is the gift of Miss Aline Barnsdall, who has also donated a large surrounding tract of land to the city for park and recreational purposes. In connection with the Club's Annual Exhibition, which was shown in the galleries of the Los Angeles Chamber of Commerce during the latter part of February and early in March, a banquet in honor of Miss Barnsdall and in appreciation of her gift, was given jointly by the Chamber of Commerce and the Club.

The California Society of Miniature Painters held its Tenth Annual Exhibition during February at the Los Angeles Museum, attracting much favorable comment. This year for the first time the showing was national in its scope, including not only works by members of the Society but by miniature painters from all over the country. The catalogue listed 154 exhibits representing the work of such artists as Martha Wheeler Baxter, Ella Shepard Bush, Gertrude Little, Laura Mitchell, A. Margaretta Archambault, Emily Drayton Taylor, Maria J. Strean and Rebecca Patterson, to name only a few. The first Mr. and Mrs. Allan C. Balch prize of \$300 was awarded to Elsie Dodge Pattee, of New York; the second Balch prize of \$200 to Elsie Motz Lowdon, of Abilene, Texas; and the California Society Miniature Painters' Prize to L. L. Peabody, of Carmel, California. Those receiving honorable mention were Madeline Schiff of Bearsville, New York, and Emma Siboni of Los Angeles.

Announcement is made of the Third International Bookplate Exhibition, which will be held in the Los Angeles Museum of History, Science and Art during the month of May, under the auspices of the Bookplate Association International.

THE ARTISTS—PERSONAL ITEMS

Gerrit A. Beneker is giving a series of illustrated lectures this season under the auspices of the lately formed Arts Council of New York. One of the first of these lectures was given at the National Arts Club, New York, in February, and had as its subject "Art in Everyday Life."

George Laurence Nelson has recently completed a group of three mural panels for Public School 55, The Bronx, New York, which have been placed above the stage in the school auditorium. The subject of these paintings is "Education Inspires Youth to Service and Loyalty."

Helen Turner's painting, "Alice in Wonderland," which was shown in the recent exhibition of the Grand Central Galleries in Atlanta, Georgia, has been purchased by Mrs. William Sloane of Norfolk, Virginia. Several of Miss Turner's paintings were also sold during her "one-man" exhibition in Houston, Texas, among them one entitled "Two Women," which was acquired by the Houston Museum of Fine Arts for its permanent collection.

Paintings by Emil Gelhaar were shown in Thomson Hall, Princeton, N. J., from February 17 to March 3. The catalogue of the thirty-three paintings, which comprised pictures done in various parts of this country, was prefaced by an essay by Dean Christian Gauss of Princeton University entitled "A Painter's Summer," which gives a delightful glimpse of the spirit in which the pictures were painted, of the attitude of the genuine artist toward his work and the contribution he makes through it to the world.

The Cedar Rapids Art Association has purchased for its permanent collection a painting by Jonas Lie, entitled "Sails." This purchase was made from a one-man exhibition of Mr. Lie's work which was recently shown at the Cedar Rapids Public Library.

Charles C. Curran has sold his large portrait of George Inness, Jr., to the Palace Theatre in Chicago. Mr. Curran has also sold two of his landscapes in Dallas, Texas.

THE LETTER BOX

WHAT ART MEANS TO ONE OF OUR SUBSCRIBERS

SPRING LAKE, N. J.

DEAR EDITOR:

I'm too busy these days, owing to family illness, to more than peek at the magazines, but they do seem so lovely, and it is so wonderful to distribute these beautiful things over such a wide territory. The magazines and picture exhibitions are so far-reaching in their influence. And while I'm too busy to read or study these days, I keep right on with my books and magazines, for I've a feeling that the thoughts and pictures do not always stay between the covers but have a way of leaving the printed pages and find a way to the minds of those who are hungry for them. They change the atmosphere—else why the beautiful feeling of a well-arranged library, or the little "choking" sensation on entering a gallery of paintings? I came upon the "Mona Lisa," unexpectedly, in the Louvre, not knowing exactly where to look for it, and having wandered from my friend. She found me there later—whether it was minutes or hours I've never known. I'd been wondering if I would understand it, and appreciate it. And I feel that I do. There is something wonderful that emanates from the paintings beside the visual beauty. My pen has a way of running wild, so forgive me. But I do think the magazine is splendid and wish you every success.

Most sincerely yours,
E. D. M.

AN APPEALING LETTER FROM A SCHOOL
TEACHER IN A SMALL TOWN IN
PENNSYLVANIA

AMERICAN FEDERATION OF ARTS,
Washington, D. C.

DEAR SIRS:

In our town are many, many children who have never seen a real oil painting nor an exhibit of real art. L— has never had an exhibit of real art objects or paintings.

When last spring I heard Miss Mechlin at Syracuse tell of your local exhibits I was delighted and wanted L— to have that pleasure too.

Would you give me full particulars? size of exhibit, cost, etc.?

We have no available fund to secure such a loan, only a "great hunger" to have one. How could we handle it?

Eagerly awaiting your reply, I am,

Respectfully,
M. M. H.

A new art gallery has recently been completed in connection with the Swain Free School of Design in New Bedford, Massachusetts. This building was erected with funds given to the school by the late William W. Crapo, for many years president of its Board of Trustees, and is known as the Crapo Memorial Gallery.

BOOK REVIEWS

FRENCH PROVINCIAL FURNITURE, by Henri Longnon and Frances Wilson Huard. J. B. Lippincott Company, Philadelphia and London, publishers. Price, \$5.00.

It would be hard to say whether Harold Donaldson Eberlein and Roger Wearner Ramsdell's book on "Small Manor Houses and Farmsteads in France," reviewed in the February number of this magazine, prepared one's mind for the full enjoyment of "French Provincial Furniture" by Henri Longnon and Frances Wilson Huard, which is just off the press, or if the latter does not induce us to turn back with fresh interest to the former. Certainly the two books come in agreeable sequence and admirably supplement each other. For, after all, what are houses—cottages or castles—without furniture? Certainly not real habitations. The authors of the book on Manor Houses and Farmsteads emphasized the adaptability of French styles to present-day American life. This book on French provincial furniture adds force to the argument and establishes a new bond of union between France and America. Those who during the war read and now gratefully remember Baroness Huard's books, "My Home in the Field of Honor" and "My Home in the Field of Mercy," will not be surprised to find that this volume of which she is joint author possesses literary charm, and that its informing material is presented with that delightful friendliness of manner and grace of style which distinguished her war-time writings. No one could read this book on French Provincial Furniture without being profoundly impressed by the fine design employed by the plain people who made it, and by the fact that these people were comparatively little influenced by the styles adopted by the court. It can hardly be said the provincial French furniture was produced with an eye to comfort, but it certainly was produced with an appreciation of fine proportion and adaptability to use. Furthermore, it is essentially sincere and free of affectation. In a concluding chapter the authors call attention to the fact that in every detail the French provincial furniture seems to reflect the characteristics of the climate, which in its turn has come to influence the people who create and produce it.

And they also remark a fact, which is obvious to those who have made a study of the subject, that unconsciously among some of the best things shown at the Exposition of Decorative Arts in Paris in 1925, there was "a scattering of provincial chairs, tables and *armoires*, wherein was embodied a sense of French provincial tradition which in no wise harmed the originality nor attacked the vital forces of a new conception." The only difference is this: the old furniture was made to meet a requirement of the time, and its variations in design were in accordance with the variations of talent and taste of the maker. The newer furniture was produced not so much to meet a present need as to create a diversion from tradition, to emphasize a forced originality. But that, too, may be in accordance with the time.

FINE PRINTS OF THE YEAR 1926. An Annual Review of Contemporary Etching and Engraving. Edited by Malcolm C. Salaman, Hon. Fellow, Royal Society of Painter Etchers and Engravers. Volume Four, containing reproductions of Etchings, etc., issued or made during the year ending October, 1926. Minton, Balch and Company, New York, Publishers. Price, \$10.00.

This delightful book, with its one hundred reproductions of works by British, European and American etchers, bears witness to the healthy and vigorous state of the art today and to the charm which works in this medium can and do exercise.

Mr. Salaman's introduction deals first with the British prints of the year, then with a few contemporary prints and with some American etchers in Europe, the last being supplemented by some descriptive notes by Helen Fagg on the works of the American etchers reproduced, of which she herself made choice.

Mr. Salaman, one of the best and at the same time most readable writers on the graphic arts, calls attention to the fact that in this illustrated survey of the year's output one does not find expected examples of certain approved great masters, such for instance as Sir D. Y. Cameron, Sir Frank Short and Mr. Muirhead Bone. Sir David Cameron has not produced a single plate within the period which this work covers;

neither has Sir Frank Short, though he declares that several are "on the way." We do find in the assemblage, however, works by Brangwyn and McBey, Nevinson and Percy Smith, all of very considerable distinction. We in America also, through the medium of this book, make pleasurable acquaintance with other skillful British etchers less well known on this side of the sea, such for instance as Stanley Anderson, Elizabeth Fyfe and John Nicholson.

As someone aptly said long ago, "art is an international eye, a universal language," and in this day of close international relationships, travel, intercourse, there is little chance for diversified nationalistic expression. We in America have perhaps the advantage in the unusualness of our western themes; but as Mr. Salaman himself remarks, a good many of our etchers, and among them some of our best, have found and are finding their subjects in Europe. After all, it is not the subject that counts but the way it is presented.

Mr. Salaman's tribute to the works of our American etchers is very gratifying to our national pride.

The fact that comparatively few works by extreme Modernists are included in this collection is worthy of remark.

The value of the publication is enhanced by a directory of etchers and engravers, chiefly British and American, with lists of plates executed or first published during the year 1925-26.

A NATION PLAN. A Basis for Coordinated Physical Development of the United States of America with a Suggestion for a World Plan by Cyrus Kehr. Oxford University Press, American Branch, New York, publishers. Price, \$5.00.

Daniel Burnham once said, "Make no small plans." Certainly the author of this book is carrying out this injunction. The book is dedicated "to all who have the courage to cooperate in undertaking the hitherto untried; . . . and who have vision to perceive that such physical betterment will inevitably raise the level of all human relations." No one will deny that the author should be included among such far-visioned. Both Frederic A. Delano and Raymond Unwin in forewords pay the highest tribute to Mr. Kehr's conception and commend it not only as practical but of immediate value.

Mr. Unwin, certainly one of the greatest authorities on City Planning in the world, says, "That Mr. Cyrus Kehr's admirable book should be published in America is not surprising. A land where all is on a great scale, where business is big and distances immense, is the natural home of the ideas expounded." He then declares, "These propositions are as true for small nations as they are for the planners of pleasant suburbs or the makers of beautiful articles," and makes note of the timeliness of making known the urgency of the need set forth in this volume. Mr. Kehr divides his subject into five parts: Preliminary Survey; Achievements to be expected from a Nation Plan; Factors in the Nation Plan for the United States of America; Planning the National Capital and World Planning. In support of his proposition he quotes many distinguished men of affairs—Theodore Roosevelt, Gladstone, Herbert Hoover. His idea has been enkindled not by a scientific study of plan alone but by a keen insight into human requirements—an insight acquired at first hand and through the medium of the contemporary press. He quotes from Greek literature and from the makers of contemporary fiction and always to good effect and with illuminating result. While meeting with the commendation of city planners, this book addresses itself to the intelligence of the layman, and the bigness and reasonableness of the plan presented fires the imagination. Rarely has the subject of planning been set forth so romantically and at the same time so well. Surely in this day of rapid transit it would be well if, as a nation and a people, we would pause and consider where we are going and plan not for ourselves alone but for generations yet unborn. Mr. Kehr's book is illustrated, and the illustrations, which is not always the case, complement the text.

FAMOUS SPORTING PRINTS; NO. 1, HUNTING. The Studio, 44 Leicester Square, London, publishers. Price, 5 shillings.

This is the first of a series of volumes reproducing in color famous sporting prints. The reproductions, which are in full color and extremely close to the originals, are by a new method unique in the history of color printing and have been given the name "Blackmore Tintex Prints." This fact

lends additional interest. The book is royal quarto in size and contains eight reproductions in full color, tipped in with full legends and a brief foreword by T. Romford. The popularity to which the sporting print has attained in recent years and the price to which the original prints have soared should insure for this series a ready market. The forthcoming volumes already announced are No. 2, *The Grand National*, and No. 3, *The Derby*.

CHARLES DEMUTH, by A. E. Gallatin.
William Edwin Rudge, New York, publisher.

The art with which books by Mr. Gallatin are given physical form by William Edwin Rudge, printer, makes them, irrespective of subject, a delight to behold and peruse. The present volume is no exception. The binding, the exquisite frontispiece in color, the admirable black and white reproductions, printed presumably by an off-set process on uncoated paper, the beautiful type used and its admirable arrangement on the pages, allure the eye and satisfy the sensibilities. Mr. Gallatin, furthermore, has the essayist's rare gift—that of saying much in small space, of awakening on the part of his reader mental activity. Charles DeMuth is regarded by many as a rank modernist, but he is one of those who by following new paths seems to be arriving at superior traditional ends. If the illustrations given—and they are numerous—are arranged chronologically—which perhaps they are not—Mr. DeMuth

would seem to have traveled far between his water color "Marshall's" and his extremely exact and beautiful decorative study of "Calla Lilies" in tempera. Between these two extremes are various and at times, it would seem, fumbling efforts toward the rendition of things felt rather than things seen, with a broad contrast between indefiniteness and definiteness-plus in cubist vernacular. Mr. Gallatin reminds us that museums have lately been buying Mr. DeMuth's work. He is undoubtedly a modernist who has something to say—a real message, and therefore Mr. Gallatin's introduction and appreciative estimate is genuinely welcome.

THE SPANISH HOUSE FOR AMERICA, Its Design, Furnishing and Garden by Rexford Newcomb. J. B. Lippincott Co., Philadelphia, publishers. Price, \$3.50.

The popularity of the Spanish style for domestic architecture in the United States has been growing of late—witness many houses built in California and more lately in Florida. This interest has made a demand for such a book as Mr. Rexford Newcomb has written. He deals with the evolution of the Spanish house—materials, construction, exterior walls, roof, windows, doorways, balconies, etc. He also gives quite a little space to Spanish interiors, to special features such as the fireplace, and to typically Spanish furnishings. The patio and the garden have exposition in the concluding chapter.

Conventions

- SOUTHERN STATES ART LEAGUE. Seventh Annual Convention and Exhibition. Gibbes Memorial Art Gallery, Charleston, S. C. . . . April 7-8, 1927
- EASTERN ARTS ASSOCIATION. Eighteenth Annual Convention, Philadelphia, Pa. . . . April 20-23, 1927
- WESTERN ARTS ASSOCIATION. Annual Meeting, Milwaukee, Wisconsin . . . May 4-7, 1927
- AMERICAN INSTITUTE OF ARCHITECTS. Sixtieth Annual Convention, Washington, D. C. . . . May 11-13, 1927
- ASSOCIATION OF ART MUSEUM DIRECTORS. Providence, R. I. . . . May 16-17, 1927
- AMERICAN FEDERATION OF ARTS. Eighteenth Annual Convention, Boston, Mass. . . . May 18-20, 1927
- AMERICAN ASSOCIATION OF MUSEUMS. Twenty-Second Annual Convention, Washington, D. C. . . . May 23-25, 1927
- NATIONAL EDUCATION ASSOCIATION. Annual Meeting, Seattle, Washington. . . . July 1-8, 1927



VINE
BY HARRIET FRISHMUTH

MILCH GALLERIES
DEALERS IN AMERICAN
PAINTINGS AND SCULPTURE
EXHIBITION FOR MAY
SCULPTURE—GARDEN AND GROUNDS

VISITORS WELCOME

108 West 57th Street
New York City

Member Associated Dealers in American Paintings



The Seal of
WILLIAM MACBETH, INC.
on the back of your picture,
and the sealed Certificate of
ASSOCIATED DEALERS IN AMER-
ICAN PAINTINGS—reproduced
above—constitute all the

Guarantees of Authenticity
which you or your heirs will
ever require.

MACBETH GALLERY
Founded 1892 by William Macbeth
15 EAST 57TH STREET · NEW YORK
Member Associated Dealers in American Paintings

IN THE NEW YORK GALLERIES—MAY

Less and less defined become the limits of the "art season" in New York, for as the months slip by, even far into spring, a goodly number of interesting exhibitions are placed on view.

The Milch Galleries, 108 West 57th Street, with an eye to requirements appropriate for the season, place on view sculpture for the gardens, grounds, and house. A distinguished group of sculptors have contributed for this timely show. The list includes Paulanship, Edward McCartan, Hunt Diederich, Caroline Risque, Paul Jennewein, Hilda Lascari, Maud S. Jewett, Lawrence Maldarelli, Laura Gardin Fraser, Chester Beach, Gleb Derujinsky, Edith Parsons, and others.

Paintings by old and modern masters may be seen at the Reinhardt Galleries, 730 Fifth Avenue.

Work by the French impressionists is on view at Durand-Ruel's, 12 East 57th Street.

The Knoedler Galleries, 14 East 57th Street, continue in their print department the exhibition of landscape etchings from Dürer to McBay. In the painting galleries the pictures by the French impressionists remain on view, and late comers may still be greeted on entrance to the gallery by the sight of the very distinguished Seurat which hangs opposite the door. An interesting piece of sculpture by Boris Lovetlorsky is a new arrival at the gallery. It is a sun-dial in black marble with the rhythm of the figure accentuated with many curious planes suavely modelled.

The Macbeth Galleries, 15 East 57th Street, will hold an exhibition and sale of pictures owned by the gallery. Paintings dating from Inness and Wyant up to present times are included in the view.

At the Galleries of P. Jackson Higgs, 11 East 54th Street, the 350th anniversary of the birth of Rubens is being celebrated with an exhibition including in all eight paintings by Rubens. Five have just been brought to this country. One is a self-portrait, one is a portrait of Philip IV and another is that of Maria Anna, who later became Queen of Hungary; the Holy Family is flaming in color and a fine example of his work probably dating from comparatively early in his life. There is a portrait of his first wife, Isabella Brant, holding their oldest son, a baby of perhaps two years, a magnificent arrangement. This composition is similar to one found in the side panel of a well-known triptych of his where the arrangement is called Madonna and Child. All of these paintings have been authenticated, and as none of them are large it would seem that they are entirely the work of Rubens himself without the interjection of any touches by the hands of an apprentice. There are all too few Rubens in this country and the exhibition is therefore likely to meet with lively interest.

At the Kennedy Galleries, 693 Fifth Avenue, a curious collection of prints will be shown—early American views of American cities.

Please mention AMERICAN MAGAZINE OF ART when writing to Milch Galleries and Macbeth Gallery

HOWARD YOUNG GALLERIES



DROPPING THE TUG GORDAN GRANT

Important Paintings

BY

AMERICAN *and*
FOREIGN MASTERS

634 FIFTH AVENUE, NEW YORK

(Opposite St. Patrick's Cathedral)

At the Galleries of Howard Young, 634 Fifth Avenue, a selected group of paintings by foreign and American masters may be viewed.

The Grand Central Art Galleries announce that from the 1st to the 15th garden sculpture will be shown. From the 4th to the 11th the competition will be held there by the American Academy in Rome for the Prix de Rome. From the 2nd to the 15th harbor scenes by George P. Ennis will occupy one of the galleries. In the course of the month paintings by Charles Patterson will be on view, paintings showing the U. S. fleet in action in the Caribbean Sea.

Keppel Galleries, 16 East 57th Street, combine the work of two great French etchers, Legros and Lepere, in one exhibition. They hang particularly well together. Besides the prints, some half dozen drawings by each of the etchers are included.

Until the 7th the interesting exhibition of work by Kikoine will continue on view at the Brummer Galleries, 27 East 57th Street.

The Ferargil Galleries, 37 East 57th Street, have an exhibition of early American paintings, showing no less than the works of Gilbert Stuart, Sully, et al. In the sculpture galleries, with regard for the season, sketches for garden sculpture will be on view.

Scott and Fowles, 680 Fifth Avenue, show English portraits of the XVIII Century.

At the Kraushaar Galleries, 680 Fifth Avenue, are shown etchings and wood-cuts by D. Galanis, who exhibits a curious technique. Some of the wood-cuts are quite rich in modelling and with a surface softness not usually associated with wood-cuts. The prints of the nudes firm in design with fine resisting quality to their substance were made, one might venture the guess, entirely with the graver. In the same gallery paintings by Matilda Brownell will be shown.

The Wildenstein Galleries, 647 Fifth Avenue, hold out the allure of an exhibition of fifty new paintings by Rockwell Kent. One cannot venture a prophecy of what his new work may be—one must go there to see.

The Daniel Galleries, 600 Madison Avenue, have pastels and water colors by Dickinson, Demuth, and Sheeler.

At the New Gallery, 600 Madison Avenue, there will be drawings and water colors by children of Palestine, aged five to ten years.

Paintings by American artists may be seen at the Montross Galleries, 26 East 56th Street, also pottery by H. Varnum Poore.

The Rehn Galleries, 693 Fifth Avenue, hold an exhibition entitled "Today in Still Life." Among the contributing artists one finds the names of Speicher, McFee, Maurice Sterne, and Glackens.



Courtesy of M. Knoedler and Co.

THE THREE SISTERS

A PAINTING BY

JOHN SINGER SARGENT

RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART